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MACHINE KNITTING MONTHLY

DECEMBER '91

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Volume 6, No. 9
December 1991
ISSN 0269-9761

Dear Readers

You'll have seen from the cover that we have a great intarsia design this month – cult “hero” Bart Simpson. The chart was designed in DK yarn so we have included a sweater pattern for double knitting machines like the Silver LK150 that young readers can win (see page 94). The design can be used for any gauge machine and even embroidery but compare it with your tension to check what size it will be – the chart has 80 stitches and 109 rows.

Our main prize this month is a Singer Magic Press for dry or steam pressing – who wouldn't like one of those among their Christmas presents? Speaking of which, we have added some patterns for gifts to a selection of designs for the party season.

Ann Durkan chooses “Kestrel”, a super swingy mohair jacket, for the first pattern in her new series and Wendy Phillips is a very welcome newcomer to our team. Her “Picture Knitting” begins with a very seasonal theme and reminds me to pass on to you the good wishes of all the staff here at MKM. We all hope that yours will be a particularly Happy Christmas.

Sheila

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REGULAR CONTRIBUTORS

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- Wendy Phillips
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You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

Fax or 'phone 0386 833489
your direct line to our News Editor

Keni Freeman



HOT GOSSIP

If you live in the Sutton-in-Ashfield area of Nottinghamshire you will want to know that Lesley-Anne's Yarn Cabin recently moved to larger premises. These incorporate a fully equipped training school where she can offer training by the hour, day or week and accommodation can also be provided. You will find Lesley-Anne now at The Market Place, Sutton-in-Ashfield, just around the corner from her old shop.

Lesley-Anne has been a machine knitter for some years and is conversant with all machines. At the shop she can supply customers with all makes of knitting machine and accessories, but specialises in Singer, Silver Reed and Toyota.

Lesley-Anne was recently appointed an Approved Trainer by

Singer and trains new owners of Singer machines as well as giving private tuition on other makes.

Apart from designing knitwear, she stocks a variety of yarn as well as her own brand, Lesley-Anne Yarn.

All repairs are guaranteed and Mail Order is available as well. If all this was not enough to keep her busy, on alternate Monday evenings she helps with the knitting club which meets at the shop. So, machine knitters in the Sutton-in-Ashfield area, you know where to go for help.

You might like to know that Many-a-Mickle are now agents for Silver Reed knitting machines and spares as well as for retail and mail order service yarns.

If you feel that you have a flair for fashion and design then how about having a go at the Pfaff Prize 1992.

Past winners have progressed to careers in fashion and design, both in the UK and abroad. Pfaff, manufacturers of sewing and knitting machines are offering their top of the range fully computerised sewing machine, the 1475CD, as the prize for the overall winner in the fashion design competition, along with cash prizes for category winners. This sewing machine is worth around £1,500 and incorporates a whole host of features, all at the touch of a button.

There is a choice of categories including An Evening at the Theatre, An Afternoon at the Chelsea Flower Show, A Holiday in Barcelona and A Feeling of High Fashion. Entry to the Pfaff Prize 1992 is completely free, with design sheets and sample boards to be submitted together with an official entry form by Friday 6th March, 1992. Finalists will be notified by 10th April 1992.

For further details and an official entry form, please apply to Lisa McCreath, Pfaff (Britain) Ltd, Pfaff House, East Street, Leeds LS9 8EH.

ABBREVIATIONS

alt = alternate(l)y
beg = beginning
ch = chain
cm = centimetres
cont = continuing(l)
dc = double crochet
dec = decrease(l)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(l)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(l)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

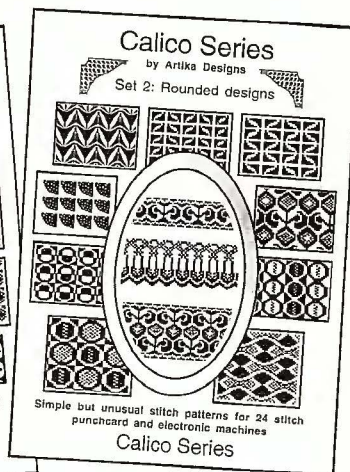
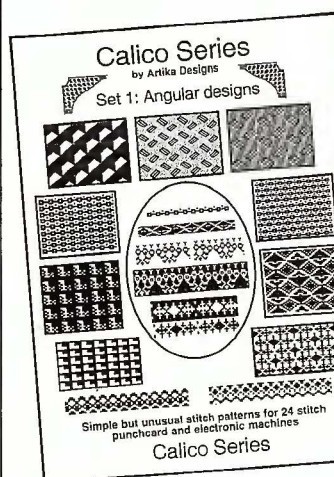


BOOKS AND PATTERNS

You might like to know that Artika have a new series of stitch pattern books to complement their Designer Collections.

The Calico Series features booklets containing simple but unusual abstract designs for 24 stitch punchcard and electronic machines. The first two booklets are entitled "Angular Designs" and "Rounded Designs", both containing a mixture of all-over patterns, highlight designs and borders. The booklets have black

and white illustrations of the designs on the front cover and include reduced size punchcard diagrams and exact-size electronic graphs, together with design and knitting notes. The booklets cost £3.25 each or are available at an introductory price of £6.00 for both, including post and packing from Artika Designs, 41 Dundonald Road, London NW10 3HP. Further information can be obtained from the same address, but please enclose an SAE.



CLUBS & COURSES

Ann Ross of Ann's Yarns runs an afternoon and evening club for machine knitters at Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.

Ann is hoping to start another club for knitters in the Great Yeldham, Ridgewell and Stambourne areas of Essex and anyone who is interested can telephone Doris on 0376 23165 anytime or Anne on 0787 476540 Tuesdays to Saturdays between 9.30am and 4.30pm.

Alongside this Ann runs day classes as well as ten-week tuition courses and visits clubs to give demonstrations. Ann is also able to open up her business in the evening for clubs to visit her.

The Manchester Academy is running machine knitting classes for all levels of knitters from beginner through to improvers and advanced. A course of nine hours for basic knitters and improvers costs £49.95 plus VAT whilst Advanced Modules of 12 hours costs £66.55 plus VAT. Further details from The Manchester Academy, Clayton House, 59 Piccadilly, Manchester M1 2AQ.

Janice Newton has started an informal club at her home in Midhurst, West Sussex for owners of any make of electronic machine. Janice also visits clubs and talks about rib work.

Further details from Janice about her club and talks can be obtained from her by telephoning 0730 816786.



MACHINES AND ACCESSORIES

Knitaid began in 1985 and since then the company has expanded its Mail Order Service to include a general range of accessories for all machine knitters. They are perhaps best known for their Toyota products and it is now the country's foremost supplier of the whole range of Toyota machines, accessories and spare parts.

John Smith is director and he has built up a comprehensive stock of spares for the modern range of Toyota machines. John is now delighted to be able to supply most makes of knitting machines, ribbers and accessories and his free 50-page catalogue is at present taking on the appearance of a book. Send for your copy now to the address given below and take advantage of Knitaid's special offer to Machine Knitting Monthly readers. The coupon below allows you to save £5.00 on the cost of your first order over £25.00 from Knitaid. However, you will have to act quickly to take up this offer as it closes on January 31st, 1992. This will give you time to order the catalogue and get your order in to John.

As far as John knows, Knitaid is the only mail order company open in the evening and with its Help Line, open from 6.00 pm to 10.00 pm he is able to supply help and advice as well as equipment.

You might also like to know that you will be able to visit Knitaid at national exhibitions throughout the forthcoming year and John Smith and his assistants look forward to meeting you.

Further information can be obtained from Knitaid, 18 Birbets Road, Mottingham, London SE9 3NG. Please enclose an SAE, or telephone 081-857 4326.

Last month I mentioned HTB Computers, and their computer

disc, Designer for PCW users. I am told the program has now altered to allow for the fact that a knitted stitch is rectangular rather than square, so thank you to manufacturer Hugh Tottenham, for listening to a knitter.

Believe it or not, the company and its knitting programs got under way because although Hugh and his daughter specialise in civil and structural engineering, daughter Mary Dally is also a knitter/designer and she asked Hugh whether it would be possible to help record her designs using a computer. There were two main requirements, firstly to be able to create designs and print them out with some sort of code so that she could give them to her knitters using the code to represent different colours and textures and secondly, to keep a record of the designs.

Development was not helped by the fact that Mary lives in Birkdale, Merseyside and Hugh lives in Romsey, Hampshire!

Hugh noticed there was little available for PCW users and having worked out the design program for use with his daughter's CPC6128 and then with his PCW8512, he tidied up the program and started marketing it.

To date there has been a good response and enquiries from customers wanting to know if they could use the program for a punchcard have led to the development of the second program, the Punched Card.

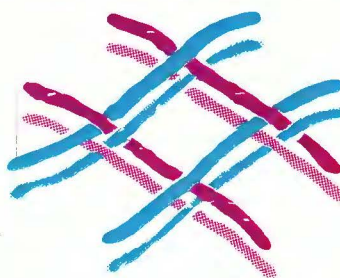
Further information about both programmes can be obtained from Hugh at HTB Computers Ltd., Broadwater House, Broadwater Road, Romsey, Hampshire SO51 8GT, or telephone 0794 516279.

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NEWS LINE

GOLD STAR AWARD

This month's recipient of the *Machine Knitting Monthly* GOLD STAR CERTIFICATE is Barbara's Knit Inn of 23a Market Place, Great Bridge, Tipton, West Midlands DY4 7EL.

For this dealer we received what can only be described as a petition, organised by Mrs Shaw, and signed by apparently all those attending Bilstow Community College, who support Barbara's Knit Inn.

Mrs Shaw tells us the owners and staff are courteous and ready to help with knitting problems, that prices are keen and there is a free-of-charge delivery service readily available. A choice of tea or coffee is also offered, again free of charge. The proprietors of this amazing company are Barbara and Graham Duffill and with the loyalty they have obviously earned from so many customers, they should be in business for years to come.

After all this praise the GOLD STAR CERTIFICATE is on its way to Barbara and Graham.

Don't forget, if you have a local dealer who you think deserves special praise for hard work or extraordinary service then tell us and they may be chosen to receive a special Certificate from us here at *Machine Knitting Monthly* to acknowledge their Gold Star qualities.



YARNS

Amber yarn have added Pearl to their yarn range – a de-luxe quality yarn spun from 100% fully relaxed Courtelle acrylic. It knits as a 4-ply, is wound on to a 500g cone and is available in 15 shades. Pearl uses the same patterns and knits to the same tension as crêpe. It gives the same lustre to the finished garment but has a much softer feel. Its excellent draping qualities, together with ease of steaming and pressing make it a

versatile yarn ideal for suits, skirts, dresses, sweaters and cardigans. Amber 3-ply is a 100% acrylic yarn ideal for double bed work and for use with colour changers. It has apparently been thoroughly tested on all double bed knitting machines with excellent results. One 450g cone is sufficient to knit a large tuck stitch garment. There are seven shades available in this yarn at present although it is hoped that this number will increase in the near future.

This coupon is worth £5 off your first order with Knitaid when you send for our **FREE** catalogue and price list. Send this coupon with your Knitaid order on the order form given with our catalogue and subtract £5 from the ORDER total.

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Freeline

Well, it is Christmas time again and we really have got a goody for you this month. This is the time of year to think about your Christmas presents and I know of something I would certainly make sure was on my list, if not right at the top of it!

Earlier this year we featured **Fabulous Fairisle**, written by John Allen and published by Lochar Publishing Ltd.

This high quality book is such as we have come to expect from John and features just about everything relating to Fair Isle from its history and ancient patterns through to modern ideas. There are descriptions and photographs that show how the knitters of old used to work as well as a brief description about the life style in which the fabulous patterns are created. Throughout the book there are illustrations and graphs for you to work from

as well as ideas and so much more.

If you were to buy this book it would cost you £16.00, but at Lochar Publishing they have the Christmas Spirit and have kindly given us 25 copies of this book to offer as our December Freeline.

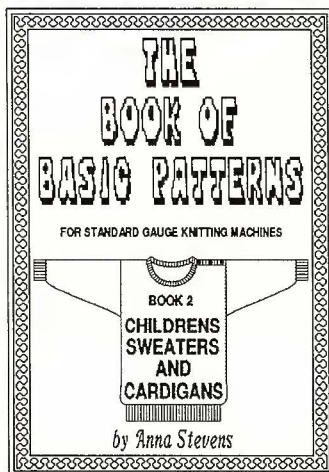
To enter the Freeline all you have to do is simply send us your name and address on a postcard or sealed envelope, marking it "Fabulous Fairisle" and you could easily be a Christmas Winner! The address to send your card to is *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Even if you are not a winner this super book is available from all good bookshops and many yarn and machine dealers, however, if you have any problems locating a local stockist write to Lochar Publishing Ltd., High Street, Moffat, Scotland DG10 9ED.

AUGUST COMPETITION RESULT

In August Bob Daw invited you to put your feet up and relax but many of you didn't take his advice until after you had posted your entry for our competition.

The lucky winner who can now sit back and enjoy the Pfaff Vario machine which will be presented to her by AllSewKnit of Birmingham, Yardley, Warley and now Nottingham is Mrs C Gough of Wolverhampton. Well done Mrs Gough and we wish you plenty of LEISURE PLEASURE.



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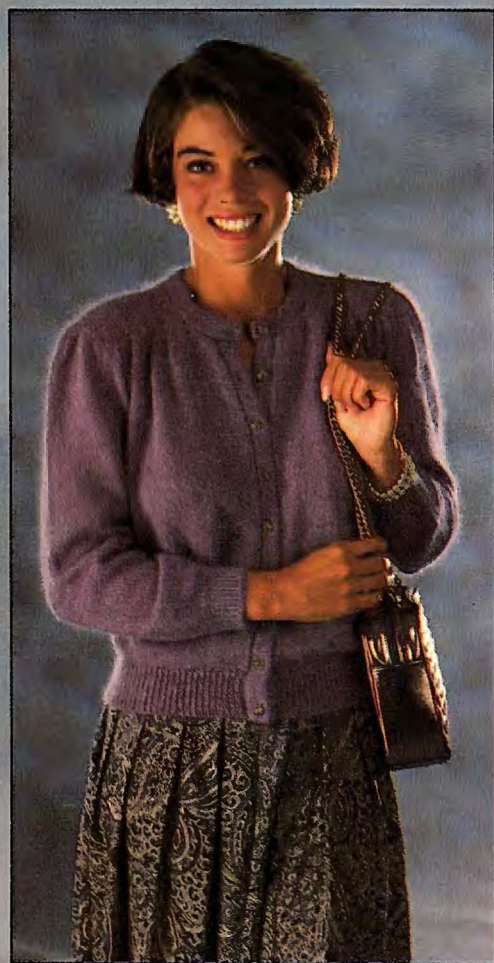
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U.S. AGENT: Margaret M. Brossart The Knitting Machine Centre, 5442 Cannas Drive, Cincinnati, Ohio

1



V-NECK CARDIGAN

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 104 [116, 128, 140] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 26 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 104 [116, 128, 140] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-5 and MY, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

ALL MACHINES

Set RC at 000. Using MT, K 11 [12, 14, 15] rows. Shape sides by inc 1 st at each end of next and every foll 12th [13th, 15th, 16th] row until there are 116 [128, 140, 152] sts. K 22 [20, 16, 18] rows. RC shows 94 [98, 106, 114] and work measures 33 [34.5, 36.5, 39] cm, 13 [13½, 14½, 15¼] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st [2 sts in] at each end of every row until 86 [90, 94, 98] sts rem. K 54 [52, 50, 46] rows. RC shows 163 [169, 179, 187] **.

SHAPE NECK

Using a length of MY, cast off centre 16 sts. Push 35 [37, 39, 41] Ns at right to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next 6 rows. K 11 [12, 13, 13] rows. Dec 1 st at neck edge of next and foll 10th row. 27 [29, 31, 33] sts. K 0 [1, 2, 2] rows.

SHAPE SHOULDER

Push 2 [4, 5, 6] Ns at opposite end to carriage to HP, K 2 rows. Push 9 Ns at opposite end to carriage to HP on next and foll alt row, K 1 row. Push Ns at left from HP to UWP, K 1 row. Cast off loosely. With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings by reading right for left.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 52 [58, 64, 70] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 50 [56, 62, 68] Ns to WP. Work as for back from * to *. Inc 2 sts. 52 [58, 64, 70] sts.

ALL MACHINES **

*** Set RC to 000. Using MT, K 11 [12, 14, 15] rows. Shape side by inc 1 st at left edge of next and every foll 12th [13th, 15th, 16th] row until there are 55 [61, 67, 73]

1 ANGORA CARDIGANS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Nina Miklin's Angora.

V-NECK CARDIGAN

1 [1, 1, 1] x 300 [300, 350, 350] g cone in Shade 37 (MY).

4 buttons.

CREW NECK CARDIGAN

1 [1, 1, 1] x 300 [300, 350, 350] g cone in Shade 20 (MY).

9 buttons.

GARMENT WEIGHT

Finished V-neck in second size weighs 255g and Crew Neck weighs 260g.

The fibre content of this yarn is 100% Angora. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 91 [101, 110, 120] cm, 35¾ [39¾, 43¼, 47¼] in.

Length to back neck 53.5 [55.5, 58, 60.5] cm, 21 [21¾, 22¾, 23¾] in.

Sleeve seam 36.5 [38.5, 40.5, 42.5] cm, 14¼ [15¼, 16, 16¾] in. (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garments. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

sts. K 2 [5, 9, 14] rows. RC shows 38 [44, 54, 62].

SHAPE FRONT EDGE

Cont to inc at left edge on every 12th [13th, 15th, 16th] row from previous inc 3 times more and, at the same time, dec 1 st at right edge of next and every foll 10th row until 52 [58, 64, 70] sts rem. K 5 [3, 1, 1] rows. RC shows 94 [98, 106, 114] and work measures 33 [34.5, 36.5, 39] cm, 13 [13½, 14½, 15¼] in.

SHAPE ARMHOLE

Dec 1 st at left edge of next row. Cont to dec at front edge on every 10th row from previous dec until 46 [52, 58, 64] sts rem. K 8 rows. Dec 1 st at left edge of next row. 45 [51, 57, 63] sts. RC shows 148 [154, 164, 172]. Using WY, K a few rows and release from

machine. Push 27 [29, 31, 33] Ns to WP. With P side facing, replace sts on to Ns gathering evenly. Using MT and MY, K 1 row. Cast off ***.

RIGHT FRONT

Work as for left front to **, then from *** to *** reversing shapings by reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 70 [70, 70, 72] sts in 1x1 rib. K 3 tubular

rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 [68, 68, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-5 and MY, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Inc 2 [2, 2, 1] sts. 70 [70, 70, 72] sts.

ALL MACHINES

Set RC to 000. Using MT, K 7 [6, 6, 6] rows. Shape sides by inc 1 st at each end of next and every foll 8th [7th, 7th, 7th] row until there are 96 [100, 104, 108] sts. K 5 [11, 4, 4] rows. RC shows 109 [116, 123, 130] and work measures 36.5 [38.5, 40.5, 42.5] cm, 14¼ [15¼, 16, 16¾] in. Adjust length at this stage, if desired. Place marker at each end.

SHAPE TOP

Dec 1 st [2 sts in] at each end of every row until 86 [90, 94, 90] sts rem, then on every foll alt row until 54 [58, 62, 62] sts rem, then on every foll 3rd row until 40 [42, 44, 44] sts rem. K 2 rows. Push 5 [6, 6, 6] Ns at opposite end to carriage to HP on next 6 rows. Break yarn. Push Ns from HP to UWP, K 1 row. Cast off with a latch tool, this will automatically gather the top of sleeve.

BUTTONHOLE BAND

Join shoulder seams. Push 150 [155, 163, 169] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 1 row. Using MT-2, K 2 rows. Counting from left edge make buttonholes over 4th, 5th, 15th, 16th, 26th, 27th, 37th and 38th [4th, 5th, 17th, 18th, 30th, 31st, 43rd and 44th; 4th, 5th, 19th, 20th, 34th, 35th, 49th and 50th; 4th, 5th, 21st, 22nd, 38th, 39th, 55th and 56th] sts. Using MT-3, K 2 rows. Using MT-4, K 3 rows. Using MT-5, K 4 rows. Using MT-4, K 3 rows. Using MT-3, K 2 rows. Make buttonholes over same Ns as before. Using MT-2, K 2 rows. Using MT-1, K 1 row. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts along front edge and around half of back neck and place on to Ns. K 1 row. K 1 very loose row by hand. Cast off with a latch tool.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves, gathering tops. Join side and sleeve seams. Join bands at centre back. Neaten lower ends. Finish buttonholes and sew on buttons to correspond.

CREW NECK CARDIGAN

BACK

Work as for back of V-neck cardigan to **.

SHAPE NECK

Using a length of MY, cast off centre 22 sts. Push 32 [34, 36, 38] Ns at right to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next 5 rows. 27 [29, 31, 33] sts. K 23 [25, 27, 27] rows.

SHAPE SHOULDER

Push 2 [4, 5, 6] Ns at opposite end to carriage to HP. Inc 1 st at beg of next row, K 1 row. * Push 9 Ns at opposite end to carriage to HP. Inc 1 st at beg of next row, K 1 row. Rep from * once more. Push Ns at left from HP to UWP. K 1 row. Cast off loosely. With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings by reading right for left.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 52 [58, 64, 70] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 50 [56, 62, 68] Ns to WP. Work as for back from * to *. Inc 2 sts. 52 [58, 64, 70] sts.

ALL MACHINES **

*** Set RC at 000. Using MT, K 11 [12, 14, 15] rows. Shape side by inc 1 st at left edge of next and every foll 12th [13th, 15th, 16th] row until there are 58 [64, 70, 76] sts. K 22 [20, 16, 18] rows. RC shows 94 [98, 106, 114] and work measures 33 [34.5, 36.5, 39] cm, 13 [13½, 14½, 15¼] in.

SHAPE ARMHOLE

Dec 1 st at left edge of next row. K 47 [49, 51, 51] rows. RC shows 142 [148, 158, 166]. K 1 row extra for right front.

SHAPE NECK

Cast off 8 sts at beg of next row. Dec 1 st at neck edge of next 4 rows. Dec 1 st at each end of next row. 43 [49, 55, 61] sts. Using WY, K a few rows and release from machine. Push 30 [32, 34, 36] Ns to WP. With P side facing, replace sts on to Ns gathering evenly. Using MT and MY, K 1 row. Cast off ***.

RIGHT FRONT

Work as for left front to **, then from *** to *** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

Work as for sleeves of V-neck cardigan

BUTTONHOLE BAND

Push 111 [115, 121, 126] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC 000. Using MY, K 1 row. Using MT-1, K 1 row. Using MT-2, K 2 rows. Counting from left edge, make buttonholes over 4th and 5th and every foll 13th and 14th [13th and 14th, 14th and 15th, 15th and 16th] sts. Using MT-3, K 2 rows. Using MT-4, K 3 rows. Using MT-5, K 4 rows. Using MT-4, K

3 rows. Using MT-3, K 2 rows. Make buttonholes over same Ns as before. Using MT-2, K 2 rows. Using MT-1, K 1 row. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. K 1 very loose row by hand. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

Push 112 [114, 116, 116] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 1 row. Using MT-2, K 2 rows. Counting from left edge, make a buttonhole over 4th and 5th sts. Using MT-3, K 2 rows. Using MT-4, K 2 rows. Using MT-5, K

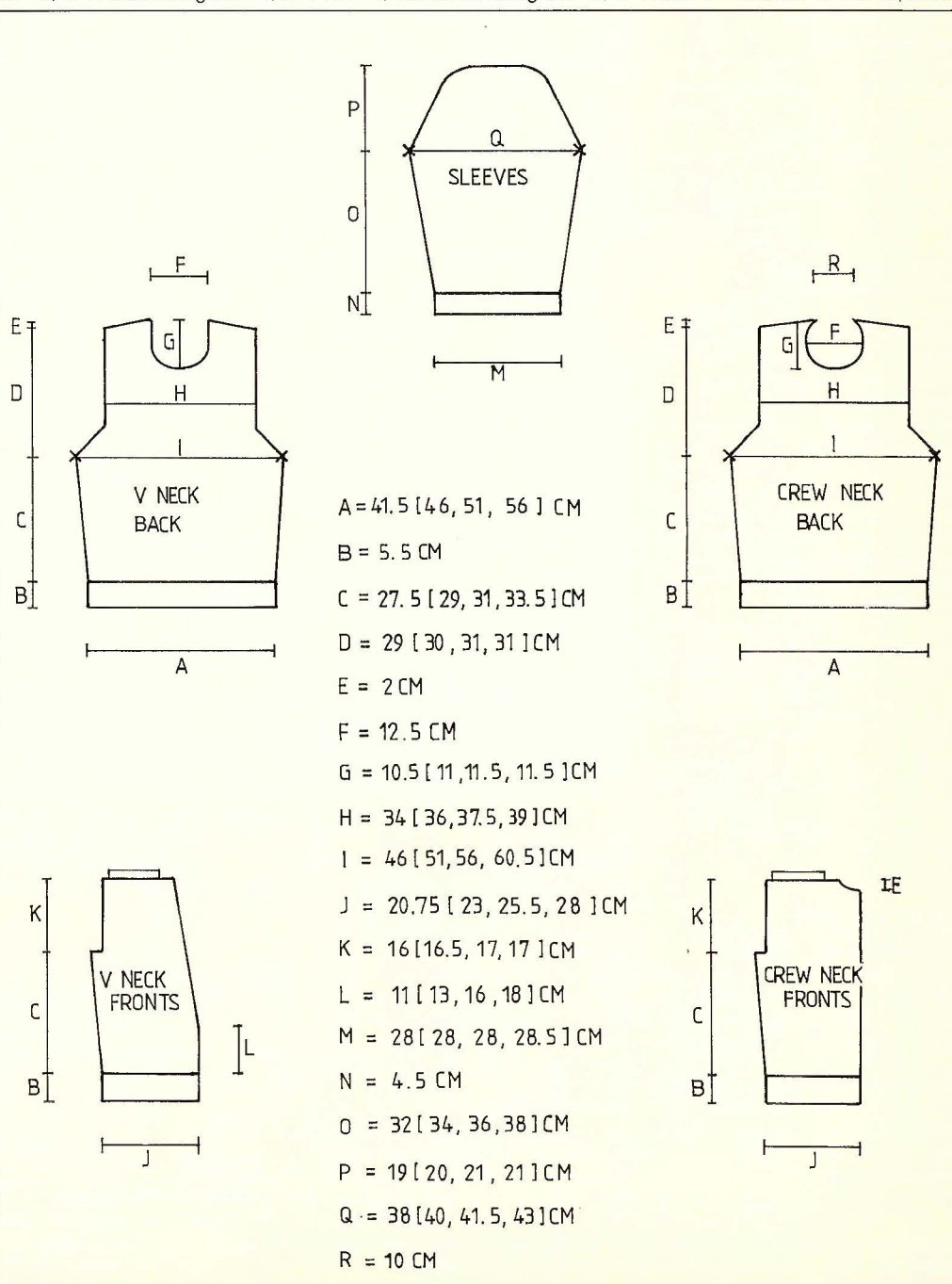
6 rows. Using MT-4, K 2 rows. Using MT-3, K 2 rows. Make a buttonhole over same Ns as before. Using MT-2, K 2 rows. Using MT-1, K 1 row. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed, K 1 row. K 1 very loose row by hand. Cast off.

PRESSING

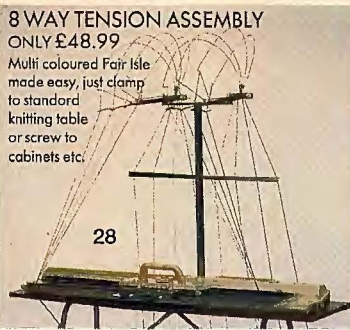
With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, gathering tops. Join side and sleeve seams. Sew front bands into position. Sew neckband into position. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.



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DUOMATIC UPDATE

E6000 KNITTING TECHNIQUE VARIATIONS

The E6000 from Passap and Pfaff is a very versatile knitting machine. So much so, that it is possible to create your own stitch variations with the greatest of ease by combining differing back lock settings than those shown in the instruction manual for particular techniques.

George le Warré

The reason that this can be done is that the back lock is not connected or controlled by the console. The console memory has no idea what you are doing on the back lock. It can and does give you information in the display as to how to set the lock for the

stitch pattern type that was originally programmed, but it is information only. You may choose to abide by this or not, as you choose. Indeed, you may also change the setting for the front lock, as the console has no idea what the setting actually is. It

does know the original stitch design used, but if you choose to set the lock to AX instead of LX for a particular pattern, it will not know.

I should say that changing the setting on the front lock can be a little more problematical than that for the back lock for many stitch types. You need to know exactly what is going to happen in the knitting before attempting this. Changing front lock settings is not really a "suck it and see" exercise, and needs a great deal of stitch construction understanding before being attempted, but this is not true for changing back lock settings. This is wide open to experimentation, and almost anything goes.

There are one or two basic rules that you need to abide by, mainly to do with needle positions (handle up or down). Never knit with the handle up if all needles are in working position, and will knit every row. This will cause a crash with back and front bed needles smashing into each other. Also, with the back lock set to AX, remember that unless you are using arrow keys and pushers, you will need to set the back lock to N at certain intervals so as to knit off the tucks that AX will produce. If this is not done, the tuck loops will build up and eventually cause the machine to jam. The number of tucks that can be held on each needle varies from four to about ten, depending very much on yarn thickness.

Apart from these basic rules, you can try most things. Some are more interesting than others. Some are wonderful and some produce garbage, but even these, with a little more experimentation, can be made to knit acceptable patterns.

Why bother to experiment? None of us like to be the same as everyone else, and a new or different stitch pattern in a garment is very satisfying. Many knitters are not "copyists" and like to change basic patterning where this is possible, to stamp their own individuality onto a piece of work. This will, of course, involve rewriting a pattern because the new stitch type will have a different tension, or better, use the Form section of the E6000 programme to work out the shape for you.

Now let's look at some examples of changes made to techniques shown in the instruction manual, and probably some of the easiest are those that are shown as single bed techniques, starting with the tuck stitches.

Technique 129 is a single bed tuck stitch where one row of white squares equals one row of knit stitches, and the black squares are tucks. It is worked on every needle on the front bed.

The most logical thing to do with this is to also have every needle working on the back bed, and set the back lock to N which at first sight makes it appear that we have now copied Technique 138, a double bed tuck stitch with N on the back lock. But closer examination will show that Technique 138 as shown in the manual, gives TWO tucks for every black square, whereas our revised edition of Technique 129 will give us ONE tuck for every black square.

This is ideal where a smaller and neater design in the tuck is required. Of course, this can be varied even further by the use of pushers and a different setting on the back lock. For instance, pushers in a one up and one down setting and use of AX, FX or BX on the back lock, with either the left, right or both arrow keys. These will all give different variations on the pattern, and significantly change the "feel" and tension of the fabric.

Technique 131 is a two colour single bed tuck pattern, and this may be changed and given many further variations in just the same way as Technique 129. It works particularly well with BX and both arrow keys on the back bed. Care will be necessary in the choice of stitch pattern to combine with this new technique. Generally speaking, the smaller the stitch pattern the better.

Technique 170 is a single bed slip stitch. This lends itself very well to double bed adaptation. Try using every needle and N on the back bed with some of the larger stitch patterns. The result is a very muted design within the knitting.

Technique 179 is an interesting one to try. This is a single bed jacquard, with one row of squares knitting one row of colour. In other words, it emulates the way that Japanese machines knit single bed jacquard fabrics. To turn this into a double bed fabric and remove all the floats on the reverse, you can use any of the conventional double bed jacquard settings for the back lock; N, AX or BX and both arrow keys, and so forth. Remember that you must use a stitch pattern that has an even number of rows of squares, and that you must programme to reverse the background and motif colours (i.e. ALTER : ENT. COL. REV. : ENT), when setting up the pattern.

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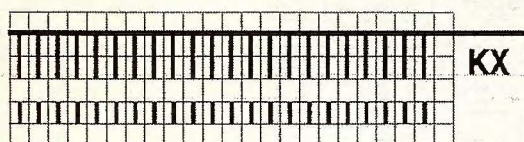
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TECHNIQUE 129

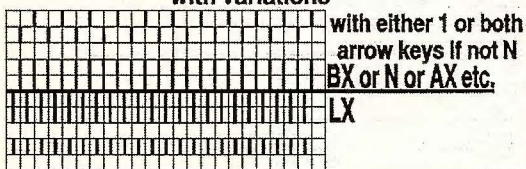
As shown in the Instruction Manual



TECHNIQUE 129 with variations



TECHNIQUE 179 with variations



TECHNIQUE 184 with variations



Most of the double bed techniques also lend themselves to change in many ways. For double bed tuck techniques, almost all those shown in the instruction manual use either N or AX with or without arrow keys on the back lock. Some very interesting changes may be made by utilising CX or DX with pushers, instead of N, and FX where AX is shown.

Double bed jacquard techniques are just as easy to vary. Try using the DX and left arrow key setting on the back lock with pushers in a one up and one down formation. This will give a very interesting alternate row tuck backing that is firmer than the fabric created using Technique 191, which can sometimes be a little loose.

From just these few examples, you can see that the variations available to us with the E6000 machines are almost infinite. As I said at the beginning of this article, almost anything goes, within reason, that is, and if in doubt, try the revised technique on a "dry run" with no yarn in the feeder, to see what is happening to the needles and pushers. Experimentation is the basis of all new stitch patterns and I hope you will enjoy experimenting with revising techniques. Do remember to keep notes as you work, and attach them to your samples, otherwise, you may not be able to repeat a particularly good method that you have "discovered"

Best wishes until next time,
George.

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BACK

Handle up. Orange strippers. Set up 142 [156] Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 29 rows. Arrange pushers as in diagram 1 *. Set RC at 000. Cont in patt, K 216 rows. Work measures 36 cm, 14 1/4 in. Place marker at each end.

SHAPE ARMHOLES

(Remember to return pushers under dec sts to blocking rail.) Dec 1 st at each end of next and every foll 3rd row until 112 [126] sts rem **. K 129 rows. RC shows 388 and work measures 60 cm, 23 3/4 in. Place a marker on 25th N at each side of centre. Cast off very loosely.

FRONT

Work as for back to **. K 57 rows. RC shows 316.

SHAPE NECK

Using a length of MC, cast off centre 18 sts and return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Transfer all front bed sts at left to the back bed Ns. Put a pusher into WP under every back bed N at right. Cont on these sts for first side. (Remember to return pushers to blocking rail when dec.) Set RC at 000. Set lock on BX/AX ←, K 2 rows MC. Set lock on BX/AX 0, K 2 rows C. Rep these 4 rows throughout and, at the same time, dec 1 st at neck edge on every 4th row until 31 [38] sts rem. K to row 72. Cast off loosely. Return all pushers to blocking rail. Transfer sts at left, back to 1x1 position and arrange pushers as noted. Set RC at 000. Set lock on N/AX ←, K 2 rows MC. Set lock on N/AX 0, K 2 rows C. Rep these 4 rows throughout and, at the same time, dec 1 st at neck edge on every 4th row until 31 [38] sts rem. K to row 72. Cast off loosely.

SLEEVES

Handle up. Orange strippers. Set

2 SWEATER WITH OPTIONAL LUREX

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

King Cole Anti Tickle 2-ply.
2 [2] × 350g cones in Green (MC).
1 [1] × 350g cone in Aran (C).
Multi-coloured fine Lurex (optional).

GARMENT WEIGHT

Finished garment in first size weighs 470g.

The fibre content of this yarn is 100% pure new wool. For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 100 [110] cm, 39 1/2 [43 1/4] in.
Length to shoulder 60 cm, 23 3/4 in.
Sleeve seam 44.5 cm, 17 1/2 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 36 cm and 100 rows to 14 cm, measured over pattern as diagram 1 when steamed (stitch size setting approximately 4/4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Use two strands of MC together throughout, plus one strand of Lurex, if required. Use one strand of C. The Lurex is optional and there is no need to alter the stitch size if you decide that you do not want to glitter for Christmas.

Decrease one stitch means one stitch from either front or back bed not one from each.

Remember to put a pusher into the blocking rail for every stitch decreased on front bed and to bring a pusher into position for every stitch increased on front bed.

Alterations in length should be made in multiples of 4 rows.

PATTERN

Set lock on N/AX ←, K 2 rows MC. Set lock on N/AX 0, K 2 rows C.

up 73 Ns on each bed in WP. Work as for back from * to *. Set RC at 000. Cont in patt. Shape sides by inc 1 st at each end of next and every foll 9th row until there are 133 sts. K 14 rows. RC shows 276 and work measures 44.5 cm, 17 1/2 in. Place marker at each end.

SHAPE TOP

(Remember to return pushers under dec sts to blocking rail.) Dec 1 st at each end of next and every foll 3rd row until 103 sts rem. K 1 row. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 151 Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under each back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Handle up. Set RC at 000. Set lock on BX/N and stitch size to 4/4, K 36 rows. Push up empty Ns in between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. K 4 rows. Set stitch size to 6/6, K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

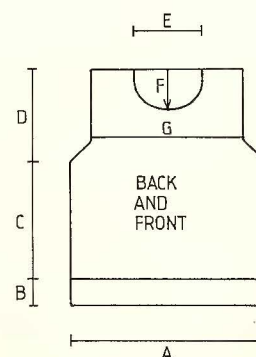
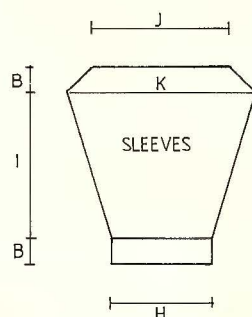
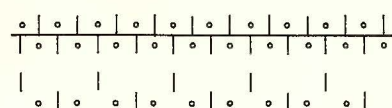
PRESSING

With wrong side facing, pin out all pieces to measurements given and steam lightly.

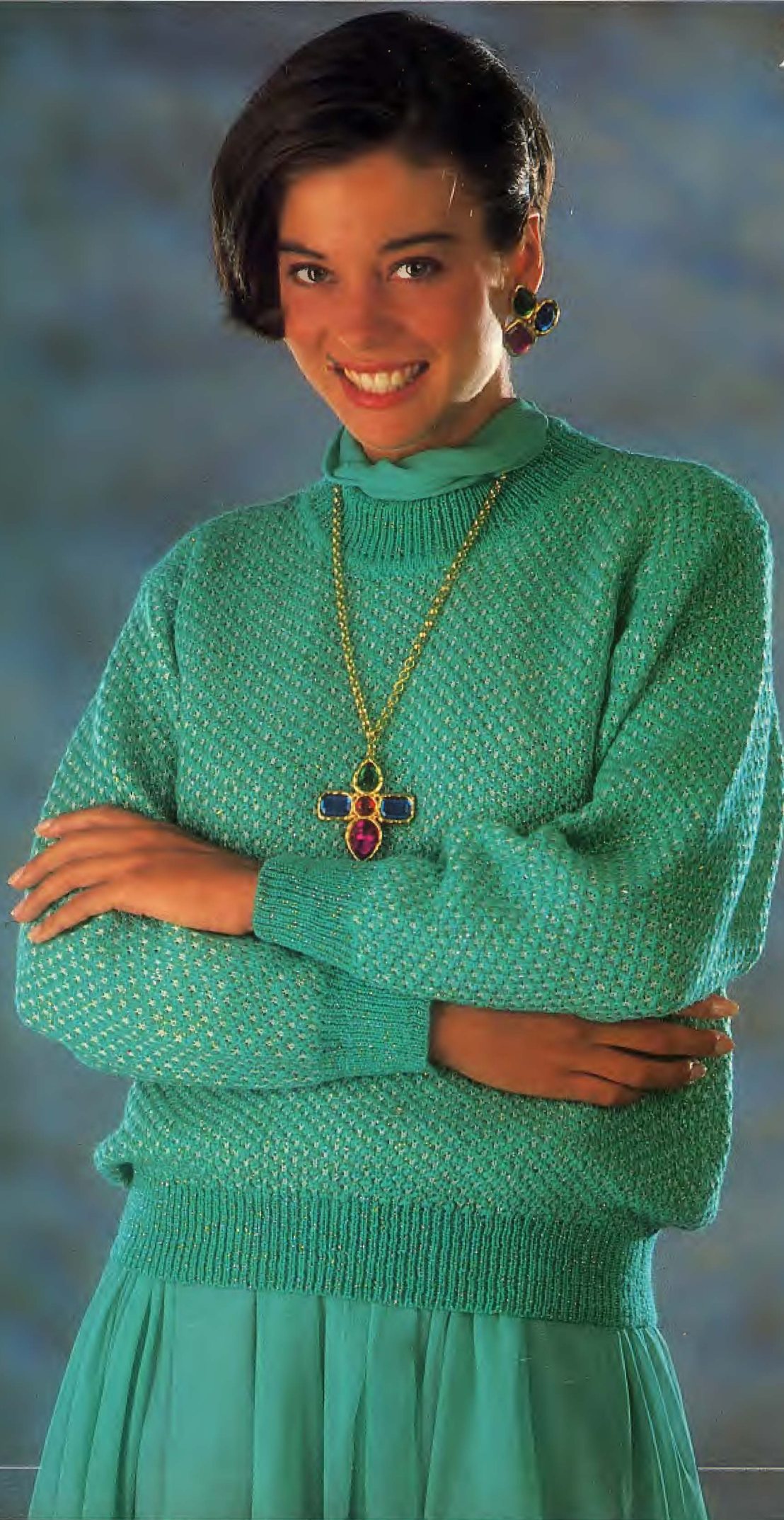
MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC, first on the right side and then on the wrong side. Join neckband seam. Set in sleeves. Join side and sleeve seams. Lightly steam press the seams.

DIAGRAM 1



- A = 51 [56] CM
- B = 6 CM
- C = 30 CM
- D = 24 CM
- E = 18 CM
- F = 10 CM
- G = 40 [45] CM
- H = 26 CM
- I = 38.5 CM
- J = 37 CM
- K = 48 CM



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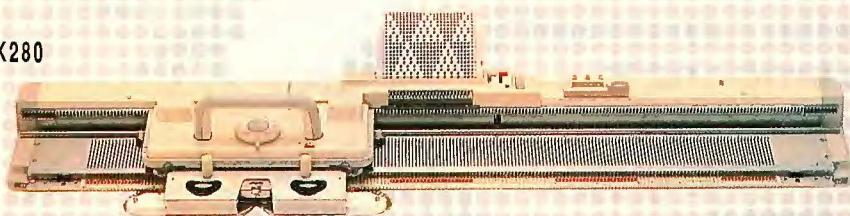
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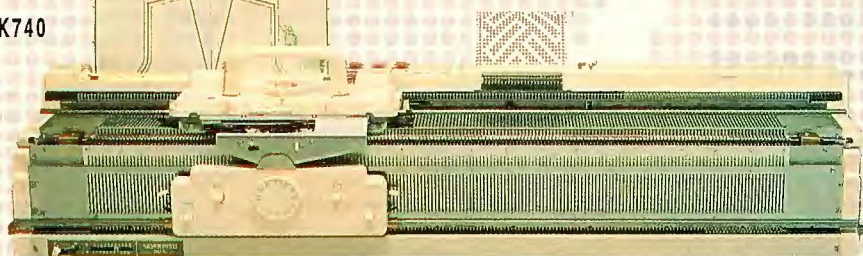
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M^{ASTER}CLASS

PARTY TIME

Have you ever knitted a real party frock – all glitz and glamour? This is, above all, the time of year to make one. It doesn't necessarily take long and it needn't cost a lot, considerably less than a "bought" dress – and much more fun, as you can have exactly the style and colour you want most.

Party frocks are many and various according to your lifestyle, from the form fitting silver sheath to a full length crinoline, from an exotic drape to a simple little black dress or separates, depending on your taste. Don't be frightened. Those of you who think that you can't wear a "glamour" dress can often look lovely in them. Dare to make one! At Christmas and New Year glitter is glorious even for the most quiet and retiring knitter and quite apart from the joys of wearing them they are such FUN to make and such a change from everyday knits.

Let's start with ideas for something very simple for quite informal occasions. A really beautiful fine sweater, worn with a soft skirt or culottes, or with elegant trousers looks great on everyone whether they're young and slender or very Junoesque (as long as the sweater is BIG

enough). Fine 2-ply wool or synthetics, or fine kid mohair for real luxury, all make an exquisite sweater. Fine wool can be found in all the colours of the rainbow.

Forsells have a gorgeous new range of many colours, and both Brockwell's Yarns and Designer Yarns also have lovely colour ranges. You probably won't need more than 250g for most styles. Celandine and Nina Miklin both have fine kid mohair in truly heavenly shades, whether you choose brilliant colours, deepest black or delicious pastels. Pastels with pearls, dark colours with glitter, all look quite splendid either with simple dark plain fabrics or a rich and glowing print for skirt or culottes. If you would like to be a little more "dressed up", the same sweater, knitted with an additional fine lurex thread looks even more partyish. Worn with a lacy skirt – either your best knitting or, dare I say it, a "bought" lace (quicker to make!) can look extremely exciting, particularly worn over a very short slip with lots of leg showing IF your legs justify it – or, for the young and dashing, knit my gold (or silver) tights to wear with sweater or transparent skirt.

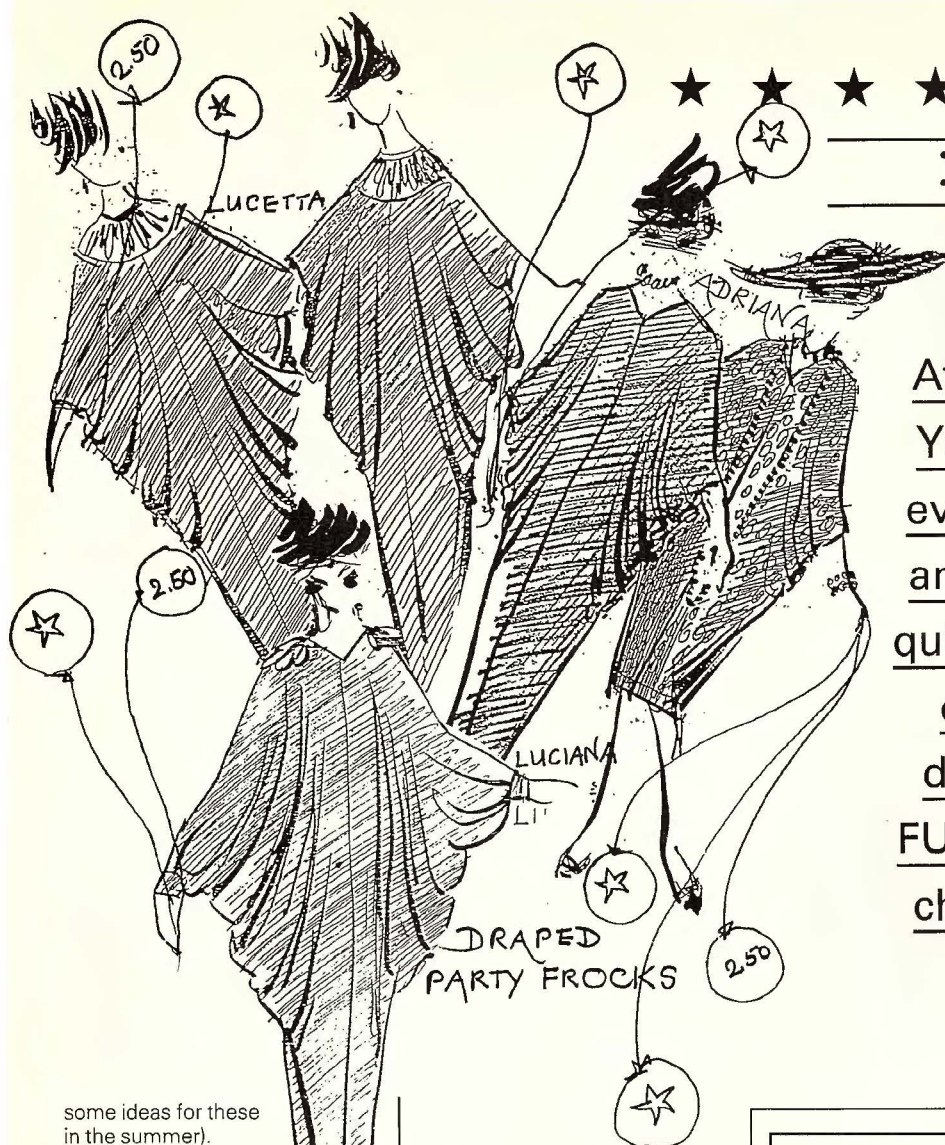
Full evening glamour depends on your size and shape. Really large ladies can look totally splendid in the evening in a lavish lurex draped dress and these are easy to knit and very easy to wear. How much drape and how much lurex depends upon your personal taste. They look very elegant without any lurex, but for this time of year, why not glitter! Either knit a very simple straight caftan shape or you could use one of my draped patterns. Luciana is very draped and long, Lucetta a little less so and shortens well. They can both be made big enough for the grandest lady. Made in one strand of Hobby knitted with a strand of fine lurex they make a lovely light and becoming outfit. "Adriana" is less full, but still gently draped though rather less extravagant. All look marvellous on big ladies but are also very graceful on the slender. Alternatively make a big draped lurex sweater, "Big Bat", to wear with a simple flowing skirt.

Of course, if you are really THIN, you can indulge in a ribbed lurex "Tube" which accentuates every curve, either long or "starting late and finishing early", but this is definitely only for the very slender indeed – worth consideration if you're very thin and very extrovert. Flounces, too, are fun. A simple skirt covered with flared frills looks marvellous whether mini, midi or maxi length (if you're a regular reader I gave



Mary Dowse

At Christmas and New Year glitter is glorious even for the most quiet and retiring knitter and quite apart from the joys of wearing glamorous dresses they are such FUN to make and such a change from everyday knits.



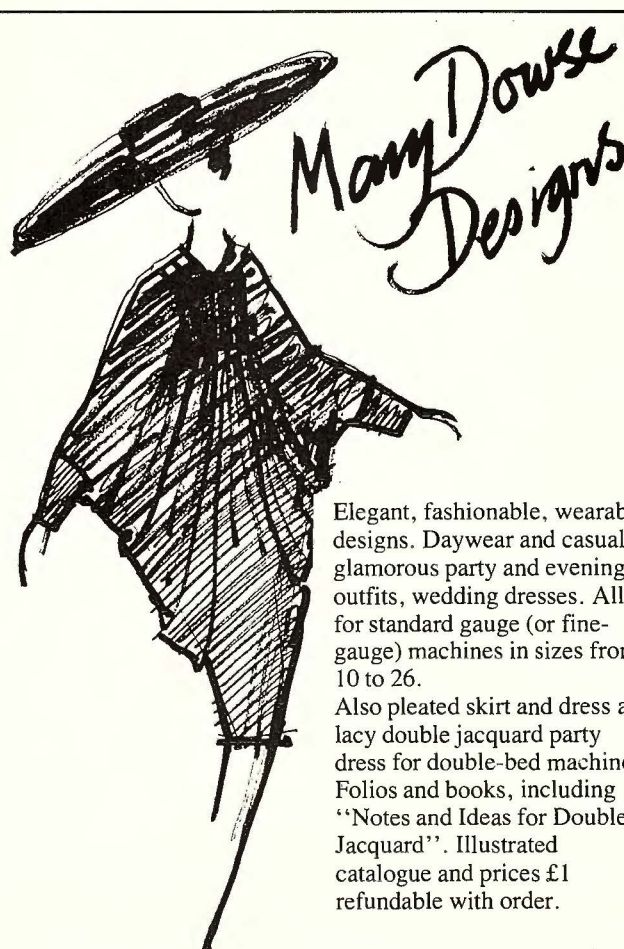
some ideas for these in the summer).

Finally, here's something for the thin or the very grand. I've been playing with new ideas for frills and fringes and have designed a pattern for both flounce and fringe. One is slender and flowing, the other can also be worn with stiff petticoats. I've designed them with a strapless top for small sizes but large sizes should make them as skirts to wear with a simple loose covered-up top. Both look elegant worn with a loose sweater or a silky shirt and simple jacket or dark cardigan.

One is "bias" knitted, with sideways knitted flounces, the other is an experiment which has worked! Usually I have knitted "fringed" fabric using the "woven-in" technique, but this one is in simple single jacquard or Fair Isle. It works because the "Fair Isle" yarn is thicker than the background and is caught firmly by it. I knitted a sample and maltreated it severely to see if the fringe stayed in place. I washed it, twisting and wringing it really hard, finally drip drying it and it came up smiling, so I knitted a whole skirt. It would also make a miraculous fabric for a draped dress, but I have kept it fairly simple as although it isn't really difficult it does take time to finish, as all the floats have to be

carefully cut, so I feel that it is for a fairly experienced knitter, though it is really easier to knit than most lace patterns. Do try a sample. It makes a very pretty "patch" to decorate a plain sweater. Really last of all, if you want to dress up for a party and haven't the time to knit a whole dress, why not knit a really simple glittery shawl or stole? These really can be quick to knit. If you are one of the many knitters who tell me "of course I should love to knit an evening dress but I never go anywhere" dress yourself up with a stole or shawl. You will be surprised how festive it will make you feel. It will also make you look festive and you may even be asked to a party for that "Happy New Year".

If you would like to knit any of my patterns mentioned Luciana, Lucetta, Adriana and Albertine are £2.50 each, Big Bat and "Imogen" tights are £1.50 and "Shadow pleated peacock" is £3, but if you order them before December 15th I will send them for £2.00, £1.00 or £2.50 post free. After this date I cannot promise them until after Twelfth Night!



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MASTERCLASS

FLOUNCED DRESS OR SKIRT

Knitted "bias" with sideways knitted flounces. For modestly experienced knitters.

SIZES 8-10, 12-14 for dress. Skirt can be any size as you simply knit more panels, 3 panels for 8-14, 4 panels 16-22, 6 panels 24-26.

YARNS. Bramwell's Silky, Bonnie's French crêpe, Forsells fine 2-ply wool or similar fine yarns. Fine lurex (I used flat). Use 1 strand main yarn and one lurex together through same tension mast.

QUANTITIES. One cone Silky or French crêpe for dress or skirt up to 4 panels. 2 cones for more panels. Approx 7,000, 8,000m lurex (weights vary, approx: 180-200g.)

TENSION. Approx 36 sts and 56 rows to 10cm (4in). Approx T2 Knitmaster/Silver, T1 Jones/Brother or T4 fine gauge length. Skirt as given is approx 30in long (75cm) including bottom flounce. Lengthen or shorten by knitting 10 rows more or less for every 2½cm (1in). Bodice length at centre front approx 23cm (9in) lengthen or shorten by knitting 10 rows more or less for every 2½cm (1in).

SKIRT PANEL. Cast on in waste yarn over 100 needles (50-0-50). Knit about 15 rows. Change to main yarns and MT. Make a closed cast on from L to R. Knit 1 row R to L. Push all needles except last at L to HOLD. Knit this st. Push next needle at L to upper working position, knit row. Knit 1 row *. Push next needle to UWP, knit row. Knit 1 row *. Continue from * to * until all needles are knitting. Knit 300 rows (lengthen

or shorten here). Carriage at right. Push out last needle at left to HOLD **. Knit 1 row. Push out next needle at L to H. Knit 1 row **. Repeat from ** to ** until all needles are in H except last needle at right. Knit 1 row across all needles. Cast off loosely. Make required number of panels.

FLOUNCE. Knit one flounce for each panel. Cast on 50 sts in waste yarn. Knit about 15 rows. Change to MY and MT and make a closed cast on. Knit 6 rows ending with carriage at right. * Push all needles to hold except last 2 at right. Knit from R to L **. Push next needle at R to UWP, knit from L to R.

Push next 2 needles to UWP. Knit from R to L **. Repeat from ** to ** until 3 needles non-knitting at L. Push these to UWP and knit row. Knit 6 rows across all needles *. Repeat from * to * for each shaping. You will need approx 75 small panels to make flounce long enough to sew to beginning (hem) of each large panel and along side to top. Sew each flounce to one large panel as in diagram. Use fine loose oversewing, picking up one thread only each side. Sew panels together to make skirt as in diagram. Ease flounces as necessary. For dress, make waist flounce long enough to fit top of skirt, but omit this for skirt.

BODICE. Fold skirt in two, half for front, half for back. For front, hook one half back on to machine over 130 (140) sts. At same tension, but using two strands silky and no lurex knit 10 rows. Make eyelets for waist tie by transferring needles as in diagram (3 needles knitting, 2 needles empty). Knit 1 row. Push 1 needle in each group to WP. Knit 1 row. Push 2nd

needle in each group to WP. Knit 1 row. Knit 130 rows. Knit 1 row loose, 12 rows MT. Pick up loose row to make channel for elastic. Cast off loosely.

BACK, as front, but knit 120 rows and finish shaping separately for each side. Carriage at R. Push out all needles at left to 0 plus next 10. Knit 2 rows. Push out 9 needles to hold. Knit from R to L. Push next needle to H. Knit from L to R. Repeat another three times. Knit right across all needles to L and repeat, reversing shapings. Knit 1 row loose across all needles and make channel as for front.

WAIST TIE. Closed cast on 12 with 1 strand silky and 1 of lurex. Knit enough to go round waist to make tie. Cast off.

Sew side seams. Thread elastic through top channel to fit and neaten. Thread tie through eyelets. Sew waist flounce neatly to skirt join. Steam gently but well and hang up to "settle", if possible for several days.

TO MAKE SKIRT.

Pick up top of each half on to machine over 150 (175, 200) stitches. Knit 10 rows. Make channel as for bodice top. Sew seams, thread elastic to fit waist through channel and neaten.

FRINGED DRESS OR SKIRT

SIZES as for flounced dress, but make 4 skirt panels as below for 8-18, 5 panels for larger sizes. For experienced knitters.

YARNS. Atkinson's "Twizzle", Bramwell's Silky or Bonnie's French crêpe, all used with 1 strand of fine lurex for background. Bramwell's Hobby and lurex for "fringe".

QUANTITIES. 1 cone Twizzle, Silky or French crêpe. Approx 7,000m fine lurex, used together with main thread for background. 2 cones Hobby and approx 5,000m lurex in two colours for "fringe". Use 2 strands Hobby and 2 lurex together as one thread through tension mast and front feeder.

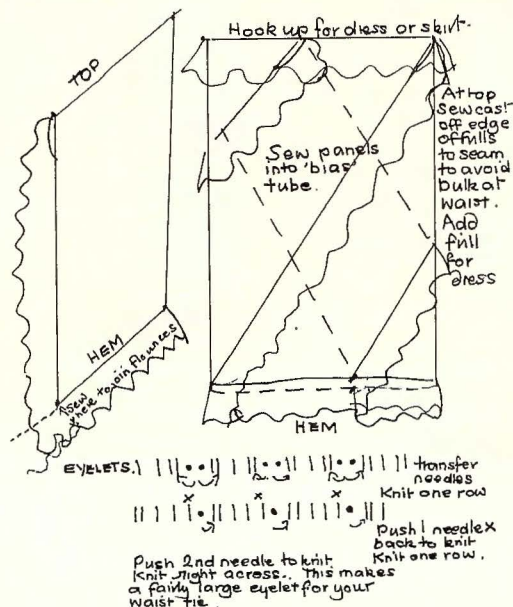
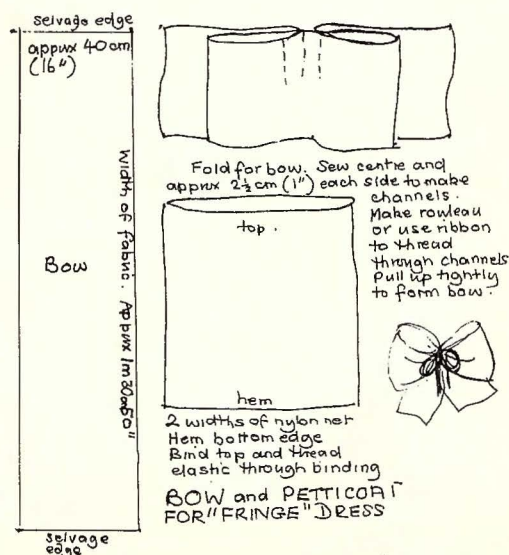
COLOURS. Original used white "Twizzle" with silver lurex and black Hobby with Christmas red and green lurex. It also works well in white and silver or creams and gold. Flat lurex gives the best "spiky" effect.

TENSION. Approx 36-38 sts and 46-48 rows to 10cm (4in). Approx T4 Knitmaster/Silver, T3 Jones/Brother. T6 fine gauge.

LENGTH. Skirt as given approx 75cm (30in). Shorten or lengthen by knitting less or more rows. Bodice length as flounced dress.

SKIRT PANEL. Cast on in waste yarn 200 sts (100-0-100). Knit approx 15 rows, ending with 1 row approx T 8-10. Change to "fringe" yarns. Knit 1 row loose, 12 rows main tension. Pick up loose row very neatly to make hem as knitting is use on "purl" side. Set machine to "Fair Isle", with Twizzle and lurex in main feeder, Hobby and lurex in front feeder. Knit in pattern for 360 rows (more or less for longer or shorter). Knit 2 rows plain in

Continued on page 22



DIAGRAMS FOR FLOUNCED SKIRT

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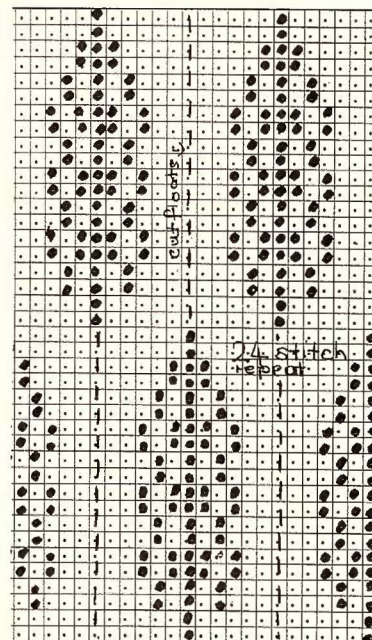
MASTERCLASS

Continued from page 20

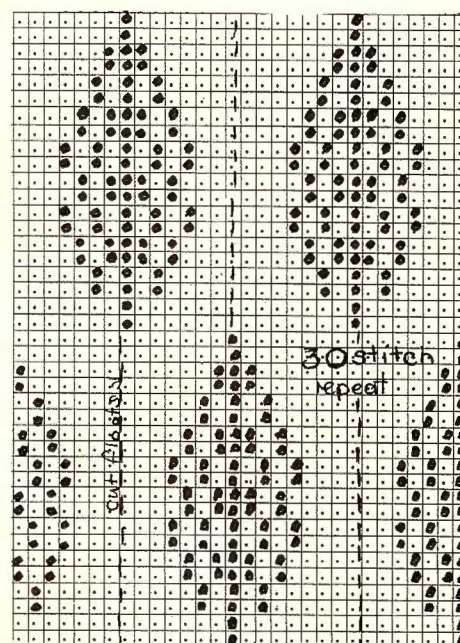
background colour. Cast off. Make 4 panels for dress. With "stocking stitch" side facing you, pick up 1 panel each side of 0 on to 60, (65) stitches 60-0-60 (65-0-65). You will have a "gap" of about 13mm or 1/2in between each needle.

With "fringe" yarns and plain knitting, knit bodice as for flounced dress (bodice has less stitches, so you will have less stitches left after back shaping). Make rouleau tie in "fringe" yarns. Sew all seams. Over-sew

bodice, but use narrow back-stitched seams on skirt for neatness on "purl" side. Thread elastic through top bodice and neaten; waist tie through eyelets. Steam bodice. Steam shirt sideways, pressing lightly so that floats are nicely flat and stretched. Cut floats carefully with sharp scissors between "Fair Isle" motifs: Be careful NOT to cut knitting. If you do, as dress is glittery, mend hole and camouflage with a small group of sequins! I added a large moiré bow and a gathered net petticoat.

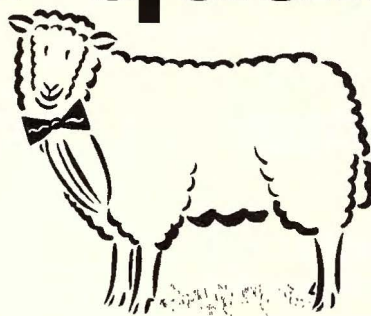


24 stitch repeat for "fringed" skirt.



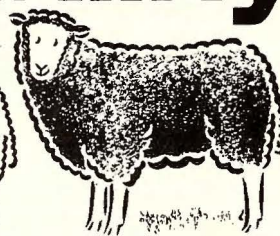
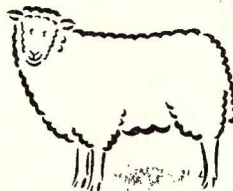
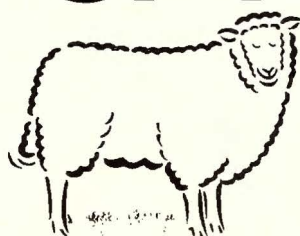
30 stitch repeat for "fringed" skirt.

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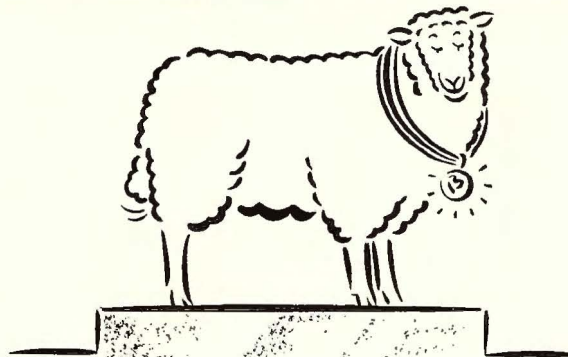
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C HUNKY CHATTER

PICTURE IT ON YOUR SWEATER

It may be a work of art or just the club initials, whatever your motif the Singer Big Nine can handle it.

Shelagh Hollingworth

INTARSIA METHOD

There are times when you want to introduce colour sections into plain stocking stitch garments where carrying the yarn across the back of the work is impractical. This can occur where you are using a dark shade against a light main colour and the floats would show through, or more commonly, where you want to provide a simple motif in one place. Intarsia knitting is also used to produce garments with large sections in separated colours and, once you have learned the method for working in this way all sorts of artistic ideas are open to you.

As we have said, stocking stitch is used, so that picture knitting can be attempted at quite an early stage in machine knitting. You will use a chart to guide you but do remember that the finished knitting will give a reversed effect from left to right.

For a practice piece you can cast on with an open edge using waste yarn, ending with the carriage at the right. Begin working from the chart, keeping the machine set as for stocking stitch.

Chart 1 is taken from the little chart in the manual but is larger. You will need to work quite a few samples and fairly large ones before going on to a full size garment. These samples are all worked in double knitting weight

yarn on TD approximately 4 to give a finished sample approximately 17 centimetres wide.

For the first row of colour knitting, lay each colour across the correct number of needles. You must use a separate small ball of yarn for each section of colour – even where the colour is used more than once in a row, or you will finish with floats on the wrong side, which is what you are trying to avoid.

Make sure that each needle is covered then knit the row. On the return row lay the colours across the needles *but* wrap each fresh strand around the previous one as you work across the needles to twist them at the join. This will avoid leaving holes. Sounds like hand knitting? Precisely so, but that's where the similarity ends, you'll find that your machine completes picture knitting in a fraction of the time that hand knitting takes.

Those are the golden rules, the picture will be in reverse, you need a separate ball of yarn for each colour section and you must twist the colours at the joins.

Bearing all that in mind, only give yourself picture knitting practice when you are in a happy frame of mind and when you have

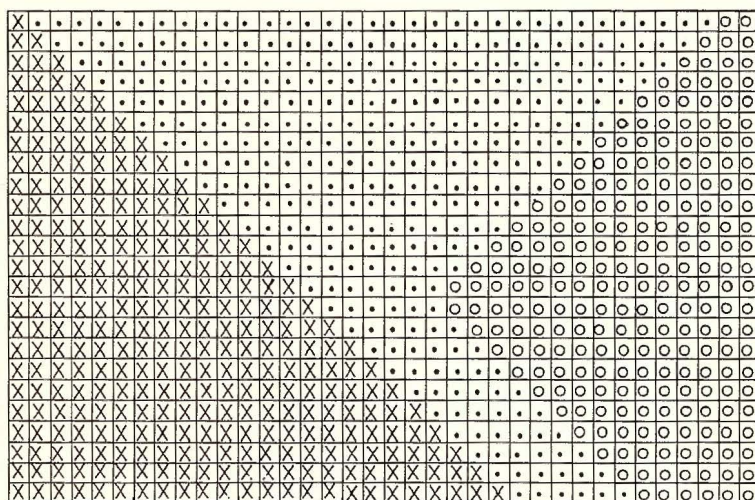
a good couple of hours to spare. It requires patience and once you have started and have some rhythm going it's really aggravating to be interrupted. It is advisable to use yarns of the same weight although attractive designs can be made using textured yarns alongside smooth ones, especially in landscape effects.

WHAT MAKES A PICTURE?

Intarsia knitting is often called picture knitting but is also covers designs that have no true pictorial effect. If it has patches of colour worked separately, then it's intarsia, but what you work can be as varied as a picture of a butterfly, a flower or simply a geometric design that brings out a particular selection of colours in a favourite yarn.

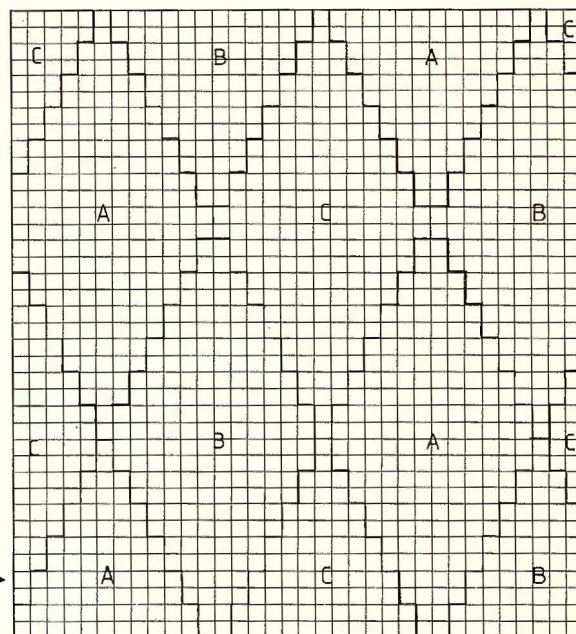
For beginners, geometric designs are probably the easiest. The masses of colour are often fairly large which means less colour changing and if you happen to make an error it probably won't show up at all.

When you have more experience you will be able to go on to much more intricate



o = A
• = B
X = C

A = YELLOW
B = BLUE
C = GREEN



designs. The encouraging thing about working at pictures on the machines is that you are able to see the whole thing building up. It feels similar to weaving as you place the strands over the needles and then take the carriage across. In a very intricate picture you can use just short lengths of yarn for a few stitches, this will help to avoid the tangles that can occur. Sewing in these short ends as you go will also help the situation, the fewer ends, the less there are to tangle.

On the sample from Chart 3 you will see the mast in place but as this was a column of a single stitch the mast was left out in the knitting and was worked in Swiss darning later. This method of imitating knitted stitches has been featured in the magazine and this is a particularly useful time to employ it.

On a very intricate picture you may well find that a single Swiss darned stitch here and there can make a big difference. For example, with a vase of flowers, it can take a long time to complete all the different blooms and when it comes to the stems, Swiss darning them not only makes for speed but can give a raised look to them. Although there aren't any waves worked below the boat on

CHART
1

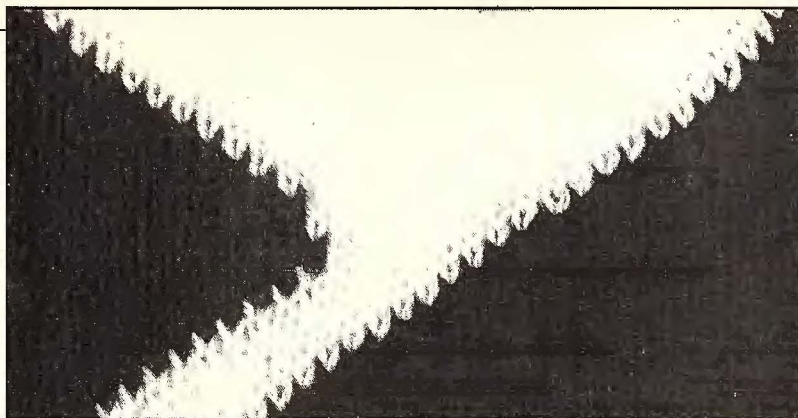


CHART
2

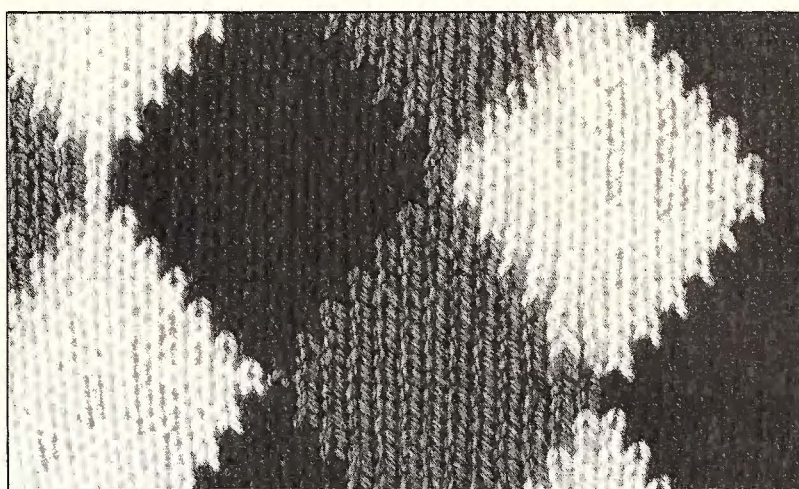
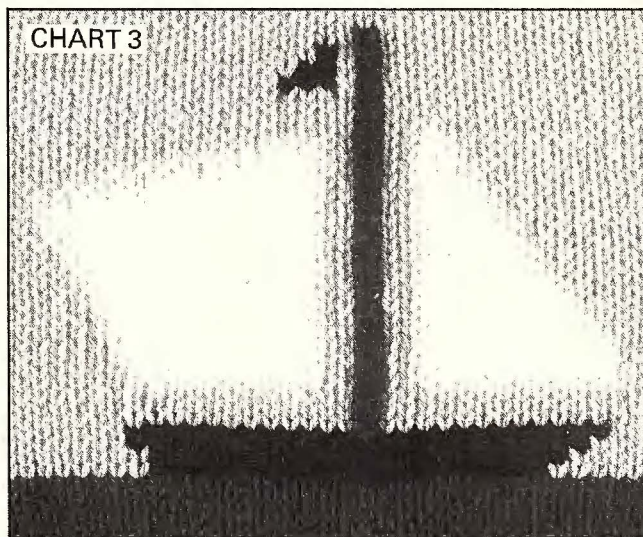


Chart 3, it would take just a moment to add one or two stitches to add this realistic effect. They have not been added this time to keep these first practice pieces very simple.

CHART 3



MAKING CHARTS

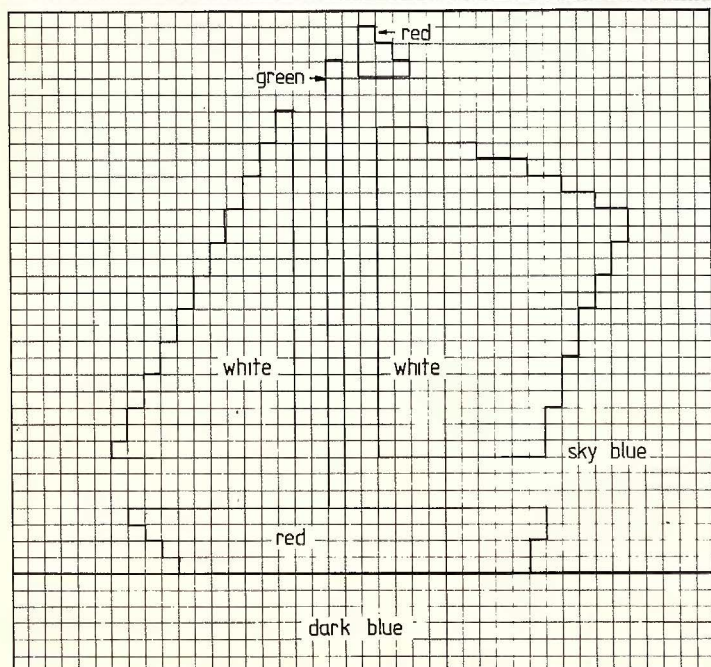
You will see that there are various ways of drawing charts. Chart 1 has the colours shown as symbols. Chart 2 has the colours in sections labelled with letters to represent each colour and Chart 3 would be colour printed on a colour page or have the colours actually written on it on a black and white page as here.

If you want to draw your own charts you will need graph paper and if you are really ambitious enough to want a pattern that covers all of the garment you will

have to draw it full scale.

Do not forget to reverse it before you place it on to the graph paper and, if you are not using special knitters' graph paper, try to elongate the shapes or they will have a squashed-up look when knitted. You can see this effect by looking at the difference between Chart 2 and Sample 2. Try working a small sample first to make sure you have the proportions correct.

By the time you have reached this stage, intarsia knitting will be child's play, maybe you will find next month's garment a little too simple for you but let's hope that you will want to make it because you cannot resist it.



GUEST SPOT

Continental Yarns (Devon)

Wonderful colours and superb quality plus imaginative blends and textures put these yarns at the top of their class.

Maureen Halse discovered Schewe Yarns quite by accident in a wool shop at Hagley near Stourbridge, whilst visiting a friend. She was so taken by the beautiful colours and textures that she enquired as to how she might obtain the yarns direct. When she had been using them for some time on her own designer knitwear, the importers of Schewe Yarns at the time sold up and there was no longer a supply, so she started importing the yarns herself.

This is how Maureen's mail order business started and now

she supplies knitters and wool shops all over the United Kingdom, plus one or two in Eire, offering the full range of Schewe Yarns, with kits and patterns if desired. There is also the Schewe Book, full of exciting continental designs all using these beautiful yarns.

Schewe Yarns are high quality yarns from Hamburg in Germany. There are a choice of 63 different yarns in a most exciting range of shades in many interesting textures. The yarns include silk, cashmere and silk, slubbed yarns highlighted with viscose and

lurex, which lifts the whole yarn, plus luxurious mohair. The novelty yarns, used with the mohair and other wools, give a most effective finish.

The range is quite stunning with varieties of yarn ranging from Angora and wool mix to cotton viscose polyester yarns. All yarn is sold on a measured length ball and the yarns Maureen stocks are available in a selection of shades, ranging from the Miami Cotton which has 87 to the Retro Tweed mix yarn which has just nine shades.

There are over 40 patterns in Schewe's new Autumn Pattern Book and the design you see featured here is number 18. The pattern and yarn are available in kit form for £82.50 plus postage and

packing. It is featured in beautiful shades of rose and gold in the yarn Reflection, shade No. 1876, Luretta, shade 6922 and Angora, shades 63 and 89 but is available in ten other colour combinations.

The range Maureen stocks is constantly being updated and expanded and the yarns are often featured in continental knitting books. At present Maureen charges £3.00 postage and packing for orders up to £250; above this there is no charge. Small items are charged at cost.

Should you wish to know more about Schewe Yarns you should write to Maureen Halse, Continental Yarns, Meadow Court, Coldridge, Crediton, Devon EX17 6BA, or telephone 0363 83206.

3 EVENING SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 105 [111] needles or more and with or without a ribber. We used a Brother 260.

MATERIALS

Schewe 'Reflection' Art 338,
9 [11] x 50g balls in Brown/Pink (MC).
Schewe 'Angora 95/5' Art 23,
3 [3] x 50g balls in Pink (A).
3 [3] x 50g balls in Old Rose (B).
Schewe 'Luretta' Art 267,
1 [1] x 50g ball in Rose Mixture (C).
4 mm crochet hook.

MACHINES WITHOUT RIBBER

Pair 3¾ mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 470g.

The fibre content of Reflection is 80% Viscose, 14% Nylon, 6% Polyester, Angora 95/5 is 95% Angora, 5% Lambswool, Luretta is 62% Viscose, 32% Polyester, 6% Nylon. These yarns are available as a kit or individually. For further information, please write to Continental Yarns (Devon), Meadow Court, Coldridge, Crediton, Devon EX17 6BA.

YARN THICKNESS

The Angora yarn is heavy weight and knits as double knitting. Reflection is heavy weight but with thicker slubs.

MEASUREMENTS

To fit bust 92-97 [102-117] cm, 36-38 [40-42] in.
Actual size 114 [121] cm, 45 [47¾] in.
Length to shoulder 59.5 [61.5] cm, 23½ [24¼] in.
Sleeve seam 39.5 [40.5] cm, 15½ [16] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

18 stitches and 21 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
18 stitches and 21 rows to 10 cm, 4 in measured over intarsia on MT+ (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

INTARSIA PATTERN 1

Work 58 rows from chart 1, then cont as set (i.e., repeat row 58).

INTARSIA PATTERN 2

Work 40 rows from chart 2, then cont as set (i.e., repeat row 40).

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 80 [86] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 2 circular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/ MT-2, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine. Push 91 [97] Ns to

WP. With carriage at right and P side facing, replace sts on to Ns inc 11 sts evenly.

MACHINES WITHOUT RIBBER

Using 3¾ mm needles and MC, cast on 78 [86] sts and work in rib as follows:-

1st Row (right side): K 2, * P 2, K2; rep from * to end.

2nd Row: P 2, * K 2, P 2; rep from * to end.

Rep these 2 rows for 8 cm, 3¼ in ending with a 2nd row.

Next Row: K

Push 91 [97] Ns to WP. With carriage at right and P side facing, replace sts on to machine Ns inc 13 [11] sts evenly.

ALL MACHINES

Set RC at 001. Using MT and MC, K 10 [12] rows **. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 105 [111] sts. K 14 [16] rows. RC shows 50 [54] and work measures 31.5 [33.5] cm, 12½ [13¼] in.

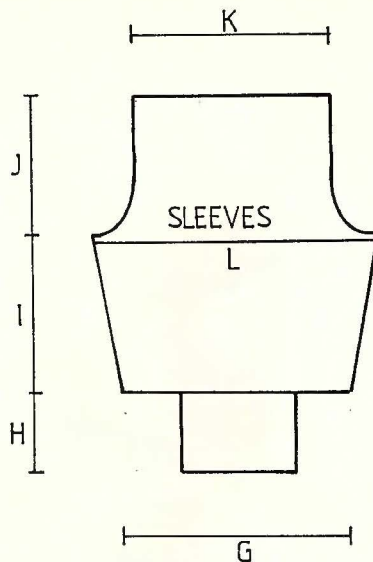
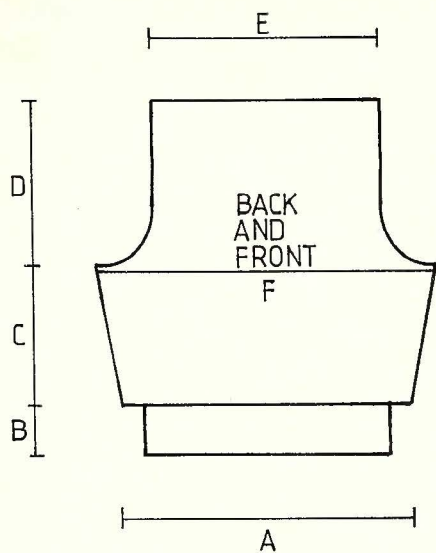
SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 71 [77] sts rem. K 45 rows. RC shows 109 [113] and work measures 59.5 [61.5] cm, 23½ [24¼] in. Cast off.

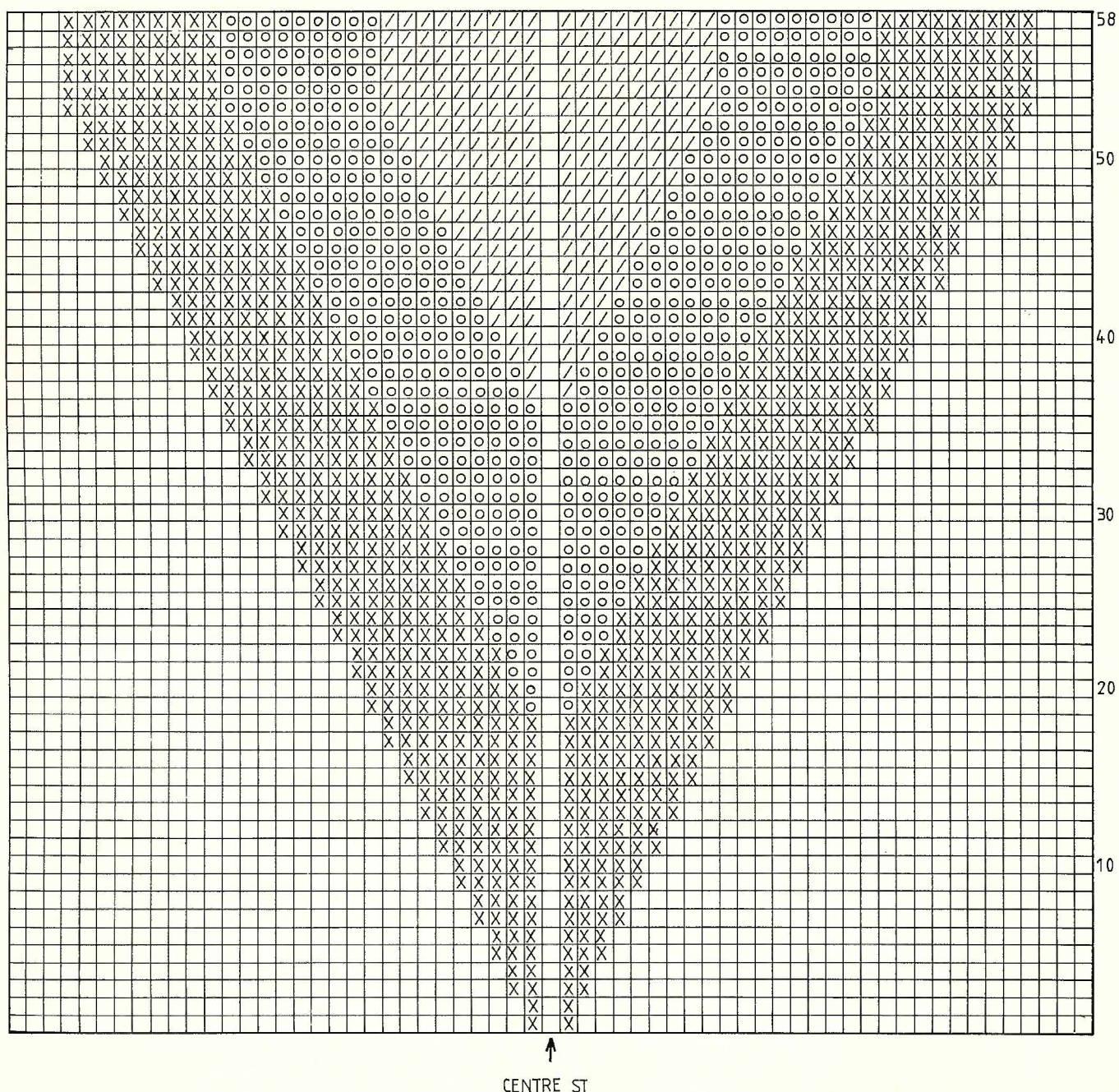
FRONT

Work as for back to **. Shape sides by inc 1 st at each end of

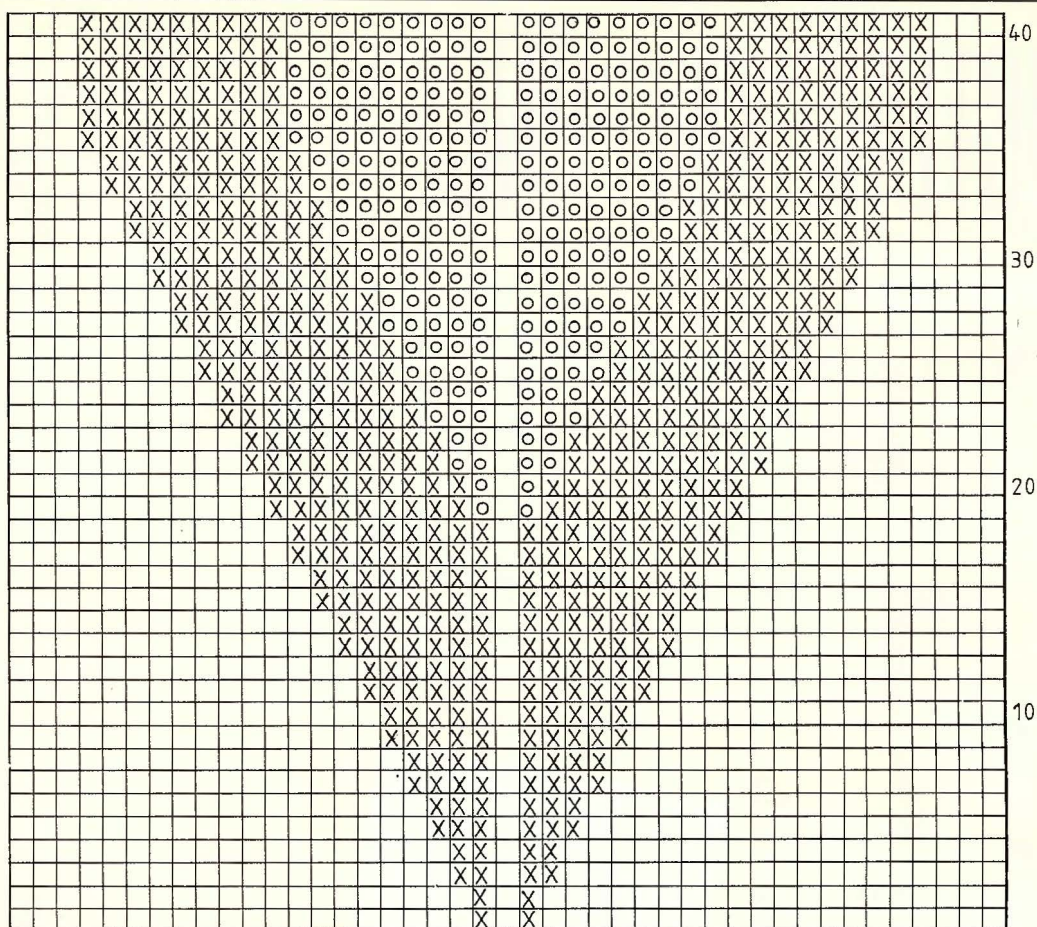




A = 50 [53.5] CM
 B = 8 CM
 C = 23.5 [25.5] CM
 D = 28 CM
 E = 39 [42.5] CM
 F = 58 [61.5] CM
 G = 39 CM
 H = 13 CM
 I = 26.5 [27.5] CM
 J = 23.5 CM
 K = 33.5 CM
 L = 49 CM



INTARSIA CHART 1



↑
CENTRE ST

INTARSIA CHART 2

KEY

- = MC
 X = A
 ○ = B
 □ = C

next and foll 4th row. 95 [101] sts. K 2 [0] rows. RC shows 18. Using MT+., cont in intarsia patt 1 and cont to inc on every 4th row from previous inc until there are 105 [111] sts. K 14 [16] rows. RC shows 50 [54] and work measures 31.5 [33.5] cm, 12½ [13¼] in.

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 71 [77] sts rem. K 45 rows. RC shows 109 [113] and work measures 59.5 [61.5] cm, 23½ [24¼] in. Cast off in appropriate colours.

SLEEVES

Push 71 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 83 sts. K 2 rows. RC shows 38. Using MT+., cont in intarsia patt 2 and cont to inc on every 5th row from previous inc until there are 89 sts. K 5 [7] rows. RC shows 56 [58] and work measures 26.5 [27.5] cm, 10½ [11] in.

SHAPE TOP

Cast off 7 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 61 sts rem. K 38 rows. RC shows 106 [108]. Cast off very

loosely in appropriate colours.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 30 Ns on each bed to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 2 circular rows. Carriage is at left. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts for st st. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 1 row. Cast off around sinkers.

MACHINES WITHOUT RIBBER

With P side facing and using 3¼ mm needles, pick up 71 sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 41 sts evenly. 30 sts. Work 13 cm, 5 in in rib as for back starting with 2nd row. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave to dry.

MAKING UP

Join shoulder seams, leaving 23 cm, 9 in open for neck opening. Using C, crochet around neck edge in crab st (i.e., 1 round of firm DC sts from right to left, then 1 round from left to right). Set in sleeves, gathering cast off edge. Join side and sleeve seams.

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PICTURE KNITTING

Wendy Phillips

For me the beauty of my electronic machine is that it not only allows me to produce large designs but that, by isolating and combining parts of a design, I am able to create completely different variations on the same theme. I hope during the next few months to illustrate this and have started by showing a few variations on my holly and robins theme.

To produce a really authentic red breasted robin I knew I would have to resort to Swiss darning and this can be seen on the first sample where I knitted the design as a single motif exactly as it appears on the graph. The other

samples show the bird without its red breast and as you can see it looks quite acceptable though less colourful.

Adding holly berries after the piece of work is finished (and pressed) is great fun and very simple. To make a holly berry first decide where you want it to appear then pick up three stitches from this position. Cast on by hand ('e' wrap method) in red. Knit 4 rows. Break yarn approximately 15cm from the work and thread on to sewing needle. Using the needle take the

three stitches off on to the length of yarn, draw up and pass yarn through to back of fabric. The other length of yarn (left after casting on) should also be passed to the back of fabric. Knot ends together firmly or, preferably, secure by stitching into back of berry.

The border design is achieved by knitting firstly a single holly leaf and then the robin as continuous repeats. The berries were carefully placed in the same position between the leaf and the bird right across the work.

The third sample, another single motif, has the second robin

knitted in reverse so that the two birds face each other. The three holly leaves were positioned centrally above the two birds. Berries were placed at random.

It goes without saying that a festive design like this will look most effective when knitted in traditional colours but for a bit of Christmas glitter why not try using a lyrex yarn especially effective on black for parties and evening wear.



**Electronic
Variations**

**Robins
and Holly**

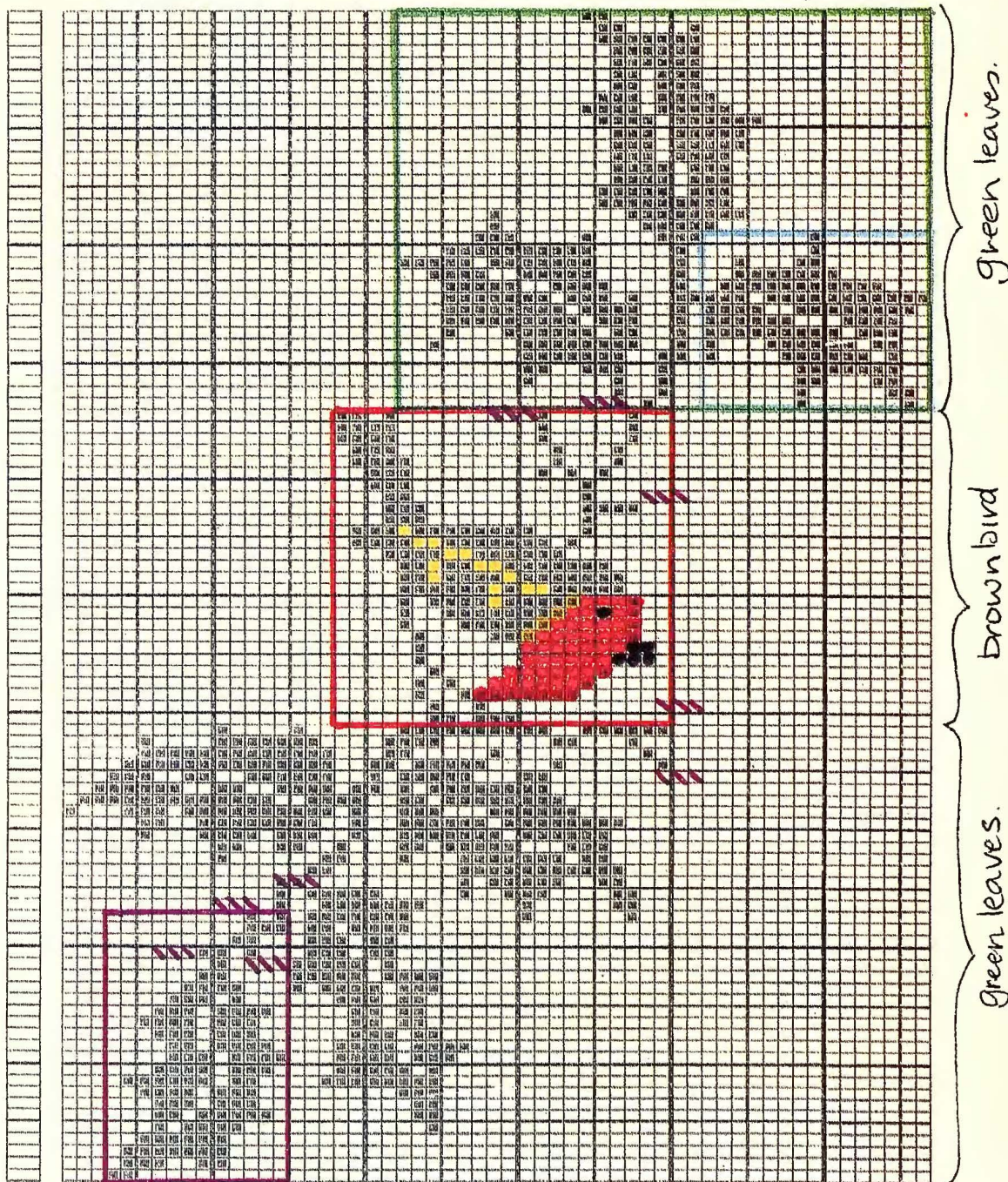


Swiss darning

- Swiss darn red
- " " grey
- " " black

A tiny grey spot stitched on eye and small grey stitch on beak

Three stitches picked up for holly berry on large sample only.



Parts of design used in isolation

-  3 holly leaves used as single motif
-  Single leaf used for continuous repeat (don't forget to program one extra stitch to get a gap between each leaf)
-  Robin used for continuous repeat and reversed for two bird motif
-  Holly leaf used in lunex sample.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

I am writing in response to the letter from Mrs D. Leary in the April '91 issue. To clean my Mylar sheets I use "Liquid Paper Thinner". This can be bought from stationery shops or office equipment shops. You may have to ask for it as it is not always on the shelves (I believe due to glue sniffing problems). Please use it in a ventilated room as I would not want anyone to be caught out and make themselves ill or get hooked!

As for pens to mark the Mylar sheets, I always use the Brother pens but was getting more and more problems with the machine (Brother 910Mk2) not picking up the pattern correctly. I wondered if it was a machine fault but it works perfectly on the sheets supplied, so I have been experimenting and I read a tip that silver pigment pens work; not on my machine they didn't, until I marked the design on the back of the sheet!

It would appear that my machine will not pick up the pattern if the surface of the ink on the sheet is too shiny. I now use an Edding 400 Permanent Marker on the back of my Mylar sheet which works perfectly and is cheaper than the proper pen and this ink is easily removed with the above Liquid Paper Thinner. I hope this may be of help.

I do not know if Brother have recently changed the ink in their pens but with recent ones that I have purchased the ink seems grey, so I felt that it was asking a lot of the machine to scan it properly.

Yours sincerely,
Mrs Yvonne Askham
Norwich, Norfolk.

Dear Anne,

With reference to the letter from Mrs Leary regarding cleaning Mylar sheets, yes, I know the problem after spending quite a lot of money on buying new Mylar sheets because of being unable to clean them properly.

I was wandering around the

junk shed one day, with a view to tidying up and looked at the paint materials. The White Spirit bottle zoomed in at me. Dashing back indoors I poured some on a clean cloth and wiped very carefully and hey presto, like magic the Mylar sheet was clean. I wiped dry with a clean cloth as the denser area was not quite clear, but with cotton wool and more pressure I had a nice new Mylar sheet. I wiped over with water and let dry. No problems, no damage and a perfectly good Mylar sheet – it does work!

I do wonder however if anyone can help me regarding the Mylar pens as I find them very pricey and use a good few over the year. I have tried using other pens with no luck, but has anyone found cheaper ones that will work?

Thank you for a super magazine, like a lot of your readers I am unable to attend classes and have had to learn from trial and error. Information gained from the magazine has helped me so much and it is nice to know that I am not the only one who has learnt a new language (cursing the machine), but what a delight it is when you have mastered your machine, not having the machine as the master.

Thanks again for a great magazine.
Yours sincerely,
Mrs Gilda Mumford
Chipping Warden, Oxon.

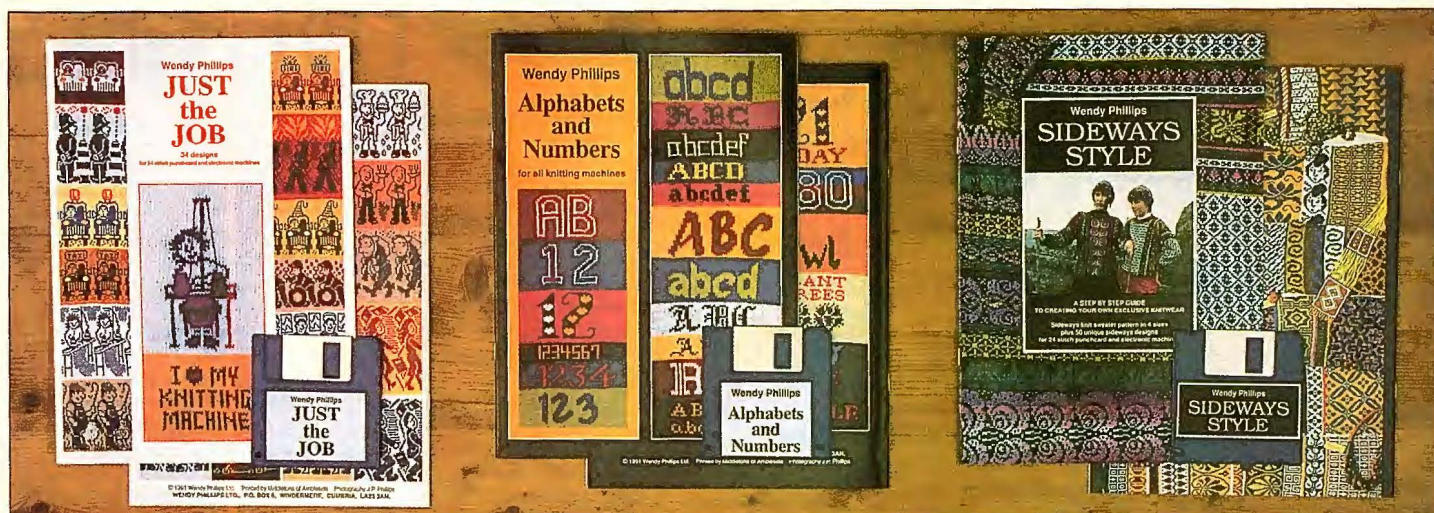
Dear Anne,

Regarding Mrs Leary's letter in MKM April '91 about her lack of success in cleaning Mylar sheets with Vanish, I also found that this did not work on my Brother 950i sheets (it must be the type of ink).

However, not to be beaten, I tried a Stain Devils Tar and Paint Remover and I found that a small amount on a kitchen towel followed by rinsing under the tap worked wonders.

Yours sincerely,
Mrs J. Jackson
St. Leonards-on-Sea, East Sussex

Wendy Phillips Picture Knitting at its Best



Discs advertised here are for use only with Brother 940 and 950i machines with disc drives. A disc is designed to be used with the appropriate book of the same name. A book + disc costs £13.94. If you already have the book a corresponding disc will cost £9.95.

Just the Job

36 pages with coloured cover showing all 34 designs.

24st. punchcard and electronic graphs.

Book: £3.99 Book + Disc: £13.94

Advertising a trade or business can be very expensive. Wear a sweater with your job knitted in cartoon style as a logo or all-over pattern and potential customers are bound to remember you. Amongst the 34 designs you will find a policeman, fireman, nurse, farmer, mechanic, soldier, chef, photographer, decorator and of course machine knitter.

Alphabets and Numbers

32 pages with coloured cover showing the 13 alphabet and 5 number styles.

24st. punchcard and electronic graphs.

Book: £3.99 Book + Disc: £13.94

With so many styles and sizes to choose from, this book will make personalising your knitwear, and getting your message across, both fun and easy. Whether for sports clubs, schools, charities or favourite rock bands, etc, initials, names and business telephone numbers are all possible. There are several tips on how to obtain good results plus graph and tracing paper.

Sideways Style

32 pages with coloured cover showing all 50 designs plus sweater pattern in 4 sizes.

24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94

'Sideways Style' not only gives you an easy to follow, sideways knitted, round neck sweater pattern in 4 sizes (to fit 34" to 40") but also 50 Fair Isle patterns and pictures with which to decorate your garments. Choose from Indian, Slavonic, Egyptian, Oriental, African, Persian, Scandinavian and Grecian.

AVAILABLE FROM 1st JANUARY '92

Sport Electronic

32 pages with coloured cover showing the 15 sports featured in the book.

Graphs for 60st. electronic machines only.

Book: £3.99 Book + Disc: £13.94

The 1992 Olympic Games are bound to put sport uppermost in people's minds so why not jump on the Olympic bandwagon and put your electronic machine to good use by creating super sporty sweaters for all your family and friends. With 15 large designs (each approx. 60st. wide) there is bound to be something to suit most tastes.

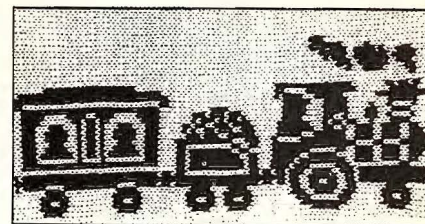


AVAILABLE FROM 1st JANUARY '92

Kids' Sweaters Sideways

32 page book, coloured cover showing the many different designs plus sweater pattern for children up to 30" chest.

24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94



The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

OVERSEAS DISTRIBUTORS

CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7
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SWEDEN: Charima H.B., Tonstigen 1, 135 68 Tyreso. Tel: 08-770166
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NS

DEAR ANNE...

Continued from page 32

Dear Anne,

As I was sitting finishing off the neck on a sweater, it occurred to me that I use two methods that I cannot remember seeing mentioned on your Dear Anne page that might be useful to knitters who have not come across them.

The first is very easy and concerns "V" necks - after completion of the neck, a row of chain stitch worked on the right side, over the seam in the centre of the "V" gives a very neat finish.

The second is harder to explain, but is especially helpful to avoid tight cast-offs, especially on round necks. After transferring stitches from ribber to main bed, work one row at MT (put latches to D position first). Then with carriage at left, push the ribber into position and bring corresponding

needles to working position, set lever for half pitch (as for fine rib). Work one row with MT on main bed and "O" on ribber. Remove yarn from ribber carriage and take to left to empty all the ribber needles. A gentle pull downwards then produces a nice loose row to cast off either with a linker or the latch tool. Catch down to the wrong side of the garment and you have a neat edge that's never too tight.

I hope this is of some use to other knitters.

Yours sincerely,
Mrs Anne Sporn
Kings Lynn, Norfolk

*Many thanks for your information
Mrs Sporn, I am sure your
information will benefit many
knitters, especially beginners.*



STAR LETTER

Dear Anne,

I was looking through your February '91 issue again for something to knit and remembered that I was going to write in with a couple of tips that I picked up about necklines from our local college.

I started a night school class to get me going and after a few garments I found the necklines on round neck jumpers were too tight and where I had picked up the stitches there were large holes on the front. My tutor gave me one of the best tips I could have wished for which solved both problems in one.

She said to knit the back and sleeves first then while knitting the front to keep the decreased stitches for the neck on holding position as you suggested, but instead of knitting these on to waste yarn, the stitches were already on the machine to start the neck. So I added the back and sleeves to the machine (cheating as I had not sewn them up first), took the holding position switch off, brought the carriage across with the yarn at MT and my stitches were all ready to start the neckband. I also adjusted my tension then.

Since then I have had no holes and the band was the correct size every time.

Also, many books tell you that when you have finished the neckband, to pick up the first row of the neckband and knit across both sets of stitches and cast off. I have found that this leaves a very hard ridge which is not nice for young children's clothes.

On the last row of the neckband I take the stitches off on to waste yarn and then catch the "open" stitches with their corresponding stitch from the first row of the neckband, so that when I have finished the join is flat and neat without the ridge.

Keep up the good work with *Machine Knitting Monthly*. I think that it is a very good read and well worth the money.

Yours sincerely,
Mrs Susan Grayson
Swinton, S. Yorkshire

Many thanks for your kind words about the magazine and for sharing your excellent tip. We are sure other readers will be trying this one out and are pleased to print it as this month's star letter. This means you have a year's free subscription to M K M as well as £5.

Dear Anne,
How to store cones of yarn.

Straighten out an old wire coat hanger, leaving the hook intact. Thread the cones on to the hanger along the length until full. Then bend the bottom of the hanger back up and hang on to a rail in the wardrobe.

Simple but effective and it holds three to four cones.

Yours sincerely,
Mrs L. Bushnell
Burghfield Common, Berkshire

Dear Anne,
In November 1989 *Machine Knitting Monthly* featured items for Bazaars, including Christmas Stockings. I had already knitted a dozen miniature ones which we used instead of crackers on the table on Christmas Day. The one I made for myself on the day held a 10p coin, a fun size chocolate bar and a small gift – a finger puppet. The button it was decorated with was one of a selection that I bought at the NEC, Birmingham Knitting Exhibition from The Button Box.

The pattern for the "stocking" could not be simpler. Using 4-ply yarn, cast on 60 sts in red. Work 20 rows st st (MT 6). Cast off 15 sts at beginning of next 2 rows. Knit 20 rows st st in red, then 8

rows in white. Cast off. Fold in half and sew the seam from the top, down front of stocking and along the sole. I sewed on some initials using Swiss darning and embroidery and others I knitted in, the simpler ones like L and M.

I find the magazine so full of interest and inspiration – keep it up.

Yours sincerely,
Mrs V. J. Hams
Huntingdon, Cambs.

Thank you Mrs Hams for this super idea as an alternative to Christmas crackers. I am sure that many will be knitting these little stockings.

Dear Anne,
I thought that you would be interested in a hot water bottle cover as another way of using up the oddments of yarn which seem to accumulate. I find that it sells well at sales of work and charity events. It can be knitted in a pattern or in stripes, using up smaller oddments of yarn.

Cast on 146 stitches with waste yarn (5 times 24 st repeat plus 2 for sewing up) and knit 6 rows. Knit 12 rows at MT 4 in main yarn. Knit 1 row at MT 10. Knit 6 rows at MT 4. With carriage at right put stitch 36 on needle 35. Miss three then put next stitch on

following needle to make holes for cord. Knit a further 5 rows at MT 4. Pick up stitches for hem and knit off, unravel waste yarn. Change to pattern at MT 7 and knit 100 rows in pattern. Knit 1 row plain and cast off. Sew up seam and insert cord.

The advantage of knitting this in one piece is that you do not have to worry about matching both sides of the knitted stripes using oddments of yarn.

Yours sincerely,
Mrs G. B. Hutchinson
Forfar, Angus

Thank you Mrs Hutchinson and I am sure that like the stocking from Mrs Hams, your hot water bottle cover will be a winner with our readers.

Dear Anne,
Ann Parnell of Dereham, Norfolk asks about a Cowl Neck in May '91.

I have my card index system and a note there but am not sure where it originally came from.

Use 1½–2 times as many stitches as for a normal neckline. Knit one eighth of the length on normal rib needle tension; one eighth of the length on next size larger; half the length on next size larger; one eighth of the length on next size smaller; one eighth of

the length on next size smaller. I hope that this helps.

I welcome the Duomatic 80 coverage in recent magazines, especially the 6000E comparisons in April '91. I should like to know which *Machine Knitting Monthly* the Oxfam blanket is in, it is referred to in a letter in April '91.

Thank you for your interesting and very helpful magazine.

Yours sincerely,
Mrs Hazel Saxton
Horncastle, Lincs.

Thank you for your help Mrs Saxton. As to your enquiry about the Oxfam blanket the instructions are so simple we are happy to repeat them.

OXFAM BLANKET

4-ply Acrylic. Approx T8. Great for using oddments.

Using "e" wrap, cast on 70 stitches. Knit 100 rows then change colour. Repeat until RC reads 800. Cast off or link off loosely.

Join eight strips together on linker. Steam lightly.

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4 BART SIMPSON SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 mm or 8 mm double knitting machines with intarsia facility and with 84 [90, 96, 114, 126, 138] needles or more.

MATERIALS

Patons Beehive DK
5 [5, 6, 8, 10, 11] x 50g balls in Background Colour (MC)
1 x 50g ball Ciel (A), Cornflower (B), Black (C), Scarlet (D), White (E), Orange (F), Grapefruit (G) and Grey (H).
Pair of 3 mm knitting needles.

The fibre content of this yarn is 45% Acrylic, 40% Nylon, 15% Wool. For further information about this yarn, please write to Patons & Baldwins Ltd., PO Box 22, Darlington, Co. Durham DL1 1YQ.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust or chest 61 [66, 71, 76-82, 87-92, 97-102] cm, 24 [26, 28, 30-32, 34-36, 38-40] in.
Actual size 68 [73, 78, 83, 103, 113] cm, 26¾ [28¾, 30¾, 36½, 40½, 44½] in.
Length to shoulder 46 [46, 47.5, 60, 62.5, 65] cm, 18 [18, 18¾, 23¾, 24¾, 25¾] in.
Sleeve seam 30.5 [33, 38, 45.5, 48, 48] cm, 12 [13, 15, 18, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.
Work 110 rows in intarsia pattern, the cont in MC.

BACK

Push 84 [90, 96, 114, 126, 138] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 132 [132, 136, 168, 176, 184] rows. Work measures 41 [41, 42.5, 52.5, 55, 57.5] cm, 16 [16, 16¾, 20¾, 21¾, 22¾] in.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *. Using MC, K 2 [2, 4, 24, 24, 28] rows. Cont in intarsia from chart, K 114 [114, 112, 120, 124, 128] rows. RC shows 116 [116, 116, 144, 148, 156].

SHAPE NECK

Push 52 [56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 30, 38, 42, 47] sts rem. K 9 [9, 12, 15, 19, 18] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [10, 10, 14, 14, 15] sts. With carriage at right, push 20 [22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [52, 58, 62, 72, 78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 56 [66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 78 [84, 90, 108, 114, 120] sts. K 9 [9, 17, 9, 13, 13] rows. RC shows 82 [90, 106, 122, 130, 130] and work measures 25.5 [28, 33, 38, 40.5, 40.5] cm, 10 [11, 13, 15, 16, 16] in. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 84 [90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 13, 13, 13] sts evenly. 75 [81, 87, 101, 112, 125] sts.
1st Rib Row: P 1, * K 1, P 1; rep from * to end.
2nd Rib Row: K 1, * P 1, K 1; rep from * to end.
Rep these 2 rows until welt measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 52 [52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 7 [7, 9, 9, 9, 9] sts evenly. 45 [45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

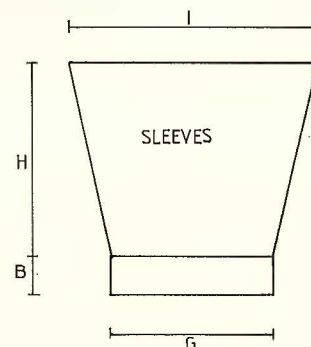
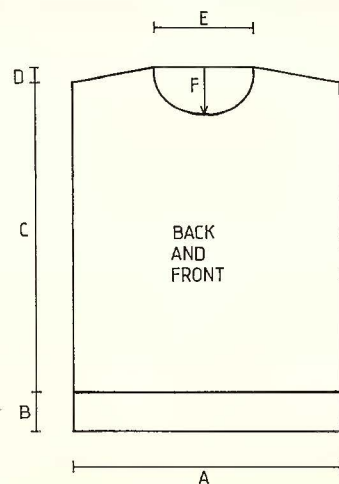
Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 23, 27, 31, 31] sts down left side of front neck, 20 [22, 22, 22, 26, 26] sts across front neck, 19 [19, 23, 27, 31, 31] sts up right side of front neck and 32 [34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron.

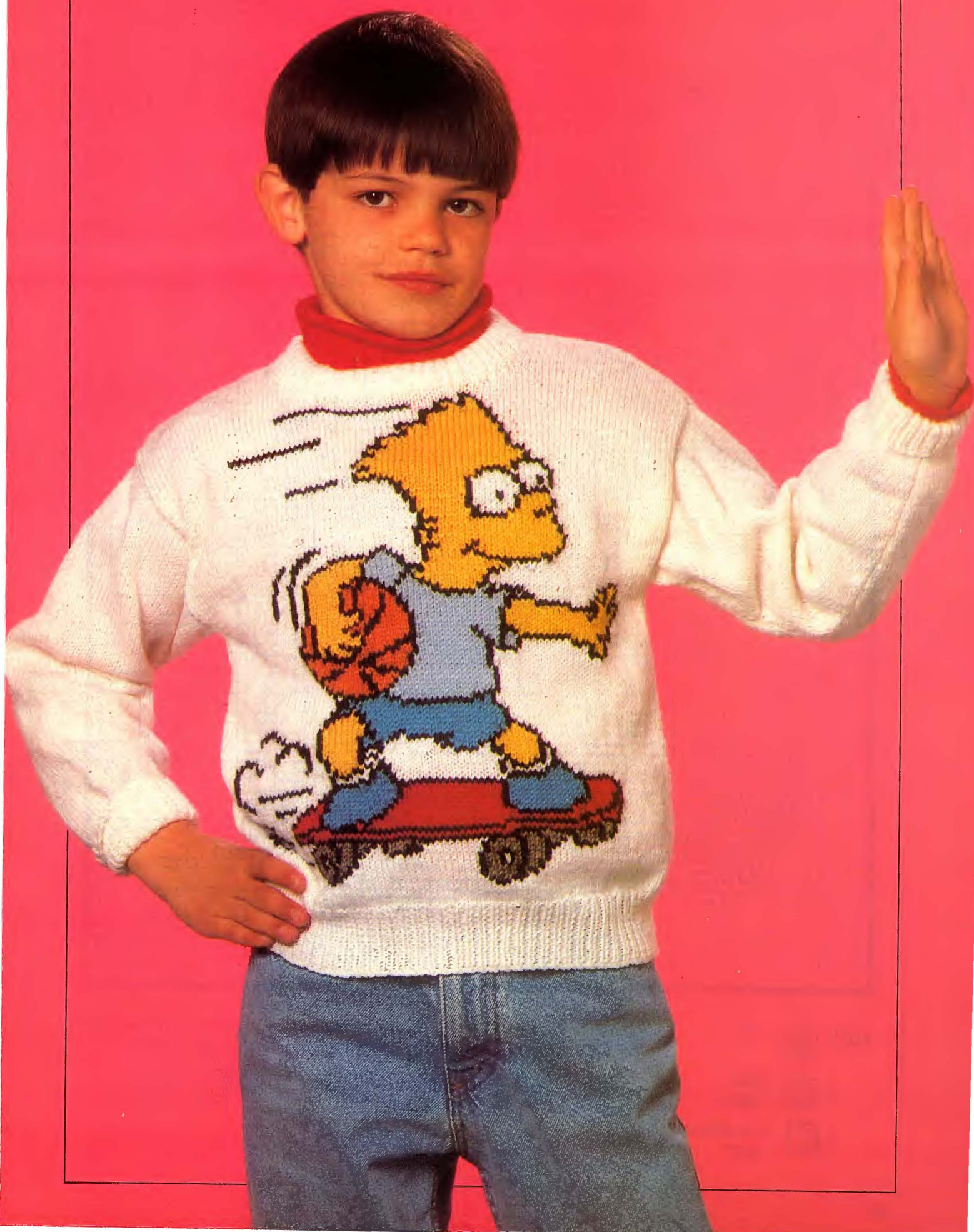
MAKING UP

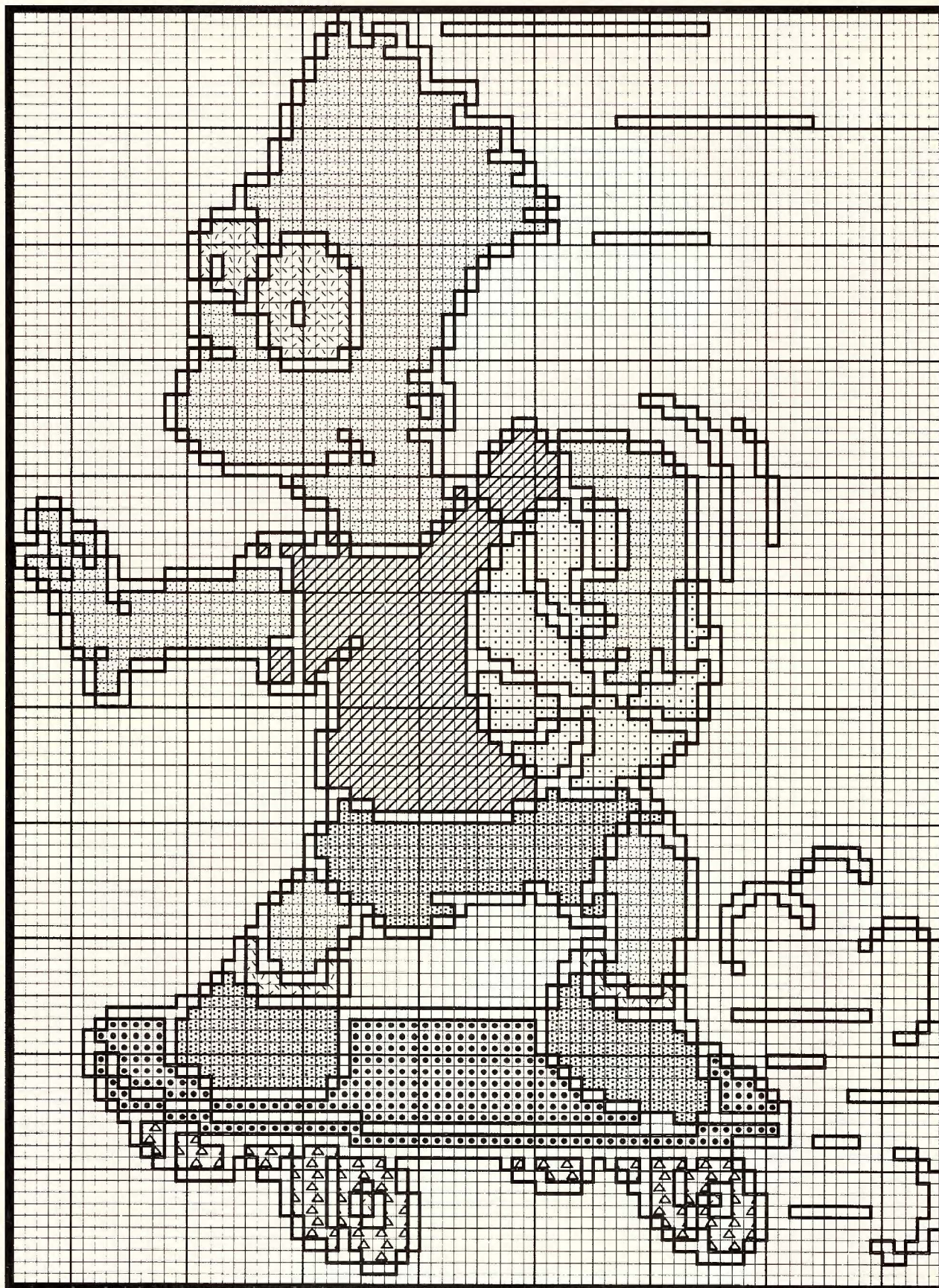
Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Embroider with black wool where indicated by blank outline squares on chart (see photograph for more help). Washing Instructions: For Patons Beehive DK - machine wash, machine dry.



A = 35 [37.5, 40, 47.5, 52.5, 57.5] CM
B = 5 [5.5, 7.5, 7.5, 7.5] CM
C = 41 [41, 42.5, 52.5, 55, 57.5] CM
D = 1.75 CM
E = 13 [14, 15, 15.5, 17.5, 18] CM

F = 6 [6, 7.5, 8.5, 10, 10] CM
G = 21.5 [21.5, 24, 25.5, 30, 32.5] CM
H = 25.5 [28, 33, 38, 40.5, 40.5] CM
I = 32.5 [35, 37.5, 45, 47.5, 50] CM





KEY			MC		C	Black 6955		E	White 6963		G	Grapefruit 6828		
A		Ciel 6989	D		D	Scarlet 6960	F		F	Orange 6819	H		H	Grey 6984
B		Cornflower 6977												

S POTLIGHT intarsia



Intarsia is not just a knitting technique but a thriving company which produces grid drawings for knitters of all those much-loved cartoon characters. The inspiration behind Intarsia comes from Gary Kennedy. Let's meet him.

Gary studied for his BA Honours degree in Fine Art at St. Martins School of Art in London, mainly concentrating on photographic collages. While at college he happened to design a jumper for himself. It was much admired by his friends and he was encouraged to go on from there. After college he spent a year in Australia where he did everything from sapphire mining in the outback to working on a sugar cane plantation, which is a rather unusual route to the knitwear design business.

INTARSIA, the company, was born on Gary's return to the UK. He started by making machine knitted children's jumpers on a second-hand Brother machine. These were sold to some of London's exclusive shops including Simpsons in Piccadilly, Fenwicks in Bond Street and a shop called Bimbo in Knightsbridge, where Princess Diana bought some of Prince William's clothes. From this it was just a natural progression to producing pattern books and after about eight months, back in 1984, the first book, *Henry's Cat* was published. Features in many magazines helped *Henry's Cat* to be a great success but it was just the first of the books which Intarsia now distributes throughout the USA and Canada and which will shortly be available in Australia and New Zealand too.

Over the past years Intarsia has produced nearly 100 books featuring every character from Mickey Mouse to Teenage Mutant Hero Turtles. Gaining licences to use these characters is very expensive; in some cases the cost runs into thousands of pounds. It is also a long process as approval has to be given at each stage of design. For instance, if the characters used are American, jumpers have to be sent to the USA for approval, as does the front cover design and inside pages of the pattern book. This sometimes takes three to four months and even then some minor changes may have to be made to the design - everything must be exactly right.

So, once the design has been created, it, the colours and even the layout of the pattern book must be agreed by the owners of the licence and character. In spite of the difficulties, Gary's designs now include everything from pets and endangered animals through to food, nursery rhymes, sports and cartoon characters. For those of you who, like me, remember the early days of "Watch with Mother" on BBC television, Gary's designs even include Andy Pandy, Bill and Ben and the Woodentops' Spotty Dog!

The newest characters to join Intarsia are "The Simpsons". This cartoon family was originally part of the Tracy Ullman Show in America and they proved so popular that they got their own TV show when Tracy's show ended. Although they can only be viewed in the UK on Sky, the satellite channel, this has not hindered their popularity.

The cartoon characters were created by Matt Groening and are now part of the Twentieth Century Fox Film Corporation. **The Simpsons Knitting Pattern Book** for Intarsia features Bart (the young rebel), Homer (his father), Maggie (elder daughter) and Lisa (the baby) Simpson. Gary has kindly permitted us to reproduce one of the nine graphs that can be found in this latest book and we have chosen a super design of daredevil Bart Simpson on his skateboard. We include instructions for working Bart on a machine knitted jumper.

The Simpsons are available to *Machine Knitting Monthly* readers for just £2.50 using the special coupon on page 41, or you can order the whole set of six new pattern books from INTARSIA, which includes *Sesame Street*, *Sylvester and Tweety*, *Looney Tunes*, *Bugs Bunny*, *Daffy Duck* and *The Simpsons* for just £9.95, a saving of £4.15. Other designs available to *Machine Knitting Monthly* readers include *Teenage Mutant Hero Turtles*, *Dinosaurs* and *Sylvanian Families*. This special offer closes in March 1992, so hurry and order your pattern books.

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SINGER SPECIAL



DOUBLE BED TEXTURED STITCH PATTERNS

There are many ways of introducing texture to the fabric produced on knitting machines. This month we will be looking at just two ways that this may be done; Tuck and Pin Tuck, which give a very thick fabric and Lace which may be used to give a very light texture to the fabric.

George le Warré

Many people ask how to get more texture, or three dimensional effect into their knitting, and one of the best ways to do this is to use the TUCK facility on one or both beds. First of all, what exactly do we mean by tuck stitch?

A tuck stitch is made in at least two stages. There is an original stitch on the selected needle. On the next row, instead of this needle moving forwards far enough to pass the old stitch over the latch as it collects a new loop of yarn, the original stitch remains

in the needle hook along with the new loop. This process may be repeated more than once, and will depend on the yarn thickness as to how many loops can be collected in the needle hook. As a rough guide up to four loops can be collected in a yarn such as Bramwell 4-ply, six or eight in a thinner yarn. (It will be necessary to use pushing down wheels on the Singer System to make these knit correctly. The pushing down wheels hold the loops and stitches on the needles as the carriages are taken across the work. Some Japanese machines are not capable of making tucks over more than about six rows. Passap System machines can knit many tucks because of the stripper system used in place of weights.)

After collecting loops in the needle hooks, the next step is to knit off the original stitch and all the loops into one stitch. This has the effect of making the fabric pull up from the row that contained the original stitch to the level of the new row, carrying the loops with it. In other words, it makes a "tuck" in the fabric.

As you know, when working on single bed only, you cannot make tuck stitches on two adjacent needles. This is true of all knitting machines. The reason is that the loops collected on needles next to each other fall off the needle hooks, making a tangle in the knitting, and stitches drop too, but when we work on double bed, this is not the case. You may have as many needles next to each other tucking as you like, because the needles of the opposite bed are knitting, and the action of these needles creating stitches holds the tuck loops in place. This means that almost any card on all machines will produce a double bed tuck texture pattern, even some with large picture design cards. In practice, the best patterns are often made with fairly small repeating designs.

Now let's do some actual knitting using the back bed to create the tuck pattern, in a very basic form. (*The back bed is the "DOMINANT"; or patterning one on all machines except Passap System. On Passap machines, the front bed is dominant and creates the pattern.*)

Cast on and knit any rib you like. Now fill all the empty needles, if you chose a 1x1 or 2x1 rib. You can, if you like, cast on on every needle rib. For some of the double bed tuck patterns this will be perfectly satisfactory as the knitting will be wider than the rib.

Remember that tuck stitch fabric always knits wider than

stocking stitch. It also takes more yarn, approximately one third more than for a stockinette garment.

Now set the machine to TUCK on the back bed and KNIT on the front bed and insert your card. Any one will do. Set the machine to knit the pattern twice in every row. This will give a much more pronounced design. Knit.

You can vary the design in many ways, one of which is to make more tucks. This can be done either by programming a card especially for the pattern, or using the row stop button to stop the card advancing for a given number of rows, and then releasing it for a number of rows.

Another way is to set as above, but after knitting your number of tuck rows, set the back carriage to KNIT. This will force all the patterning needles to knit in this row and knit off all the tuck loops. Advance the card to the next pattern row. This method works fine for small sections of knitting, but on large garments it is possible to become confused, and not reset the carriages, thus losing the design. In practice, it is much easier to programme the card to knit the complete design as this avoids mistakes.

PIN TUCKS

These are also sometimes known as GADROON patterns, and are very easy to create. They are always made by knitting on double bed and may be as simple or complex as you like.

Taken in their most basic form, they consist of horizontal folds of fabric that are held in place by stitches of the opposite bed. They are known as "Pin Tucks" because they look very much like the pin tucks that can be made in woven fabric on a sewing machine. The finished fabric is very thick and warm to wear, and is often not used for a complete garment, rather for sections or parts, such as the hems or welts, to add textural interest to the finished design. There is nothing to stop you making a whole garment by this method if you wish, but remember that it will require at least 50% more yarn than a stockinette fabric garment.

The basic formation is to set one bed to knit and the opposite bed to slip for a given number of rows. The number of rows knitted in this way will be dictated by the yarn thickness and stitch size you are using. Thicker yarns will knit fewer rows, thinner more.

Using Bramwell DuoMagic, cast on for every needle rib and



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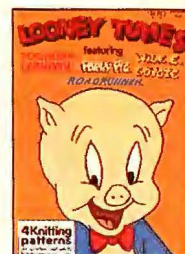
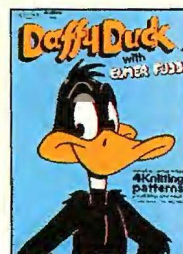
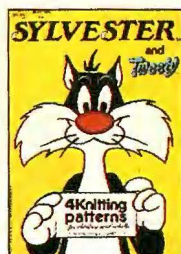
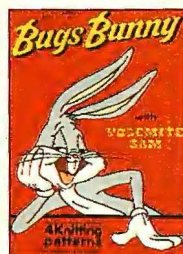
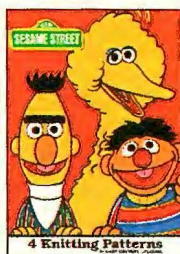


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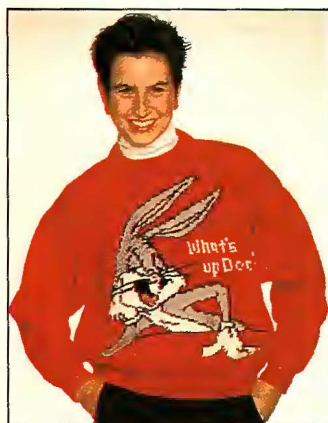
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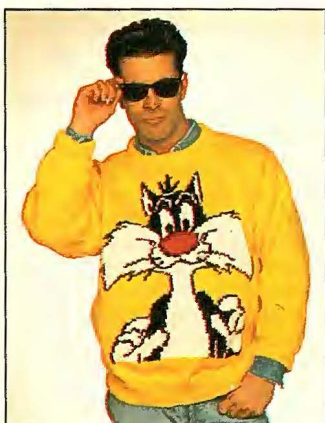


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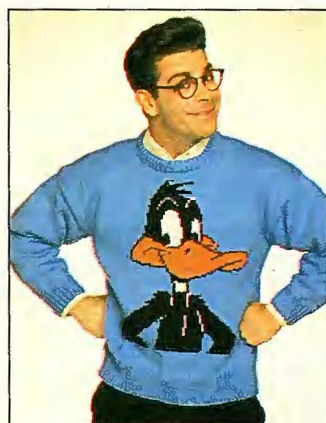
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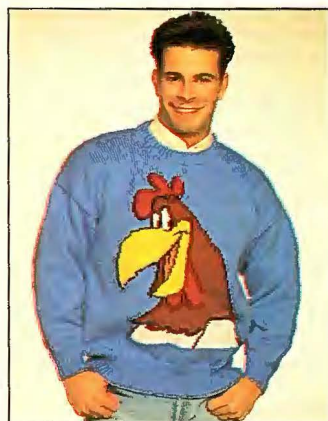
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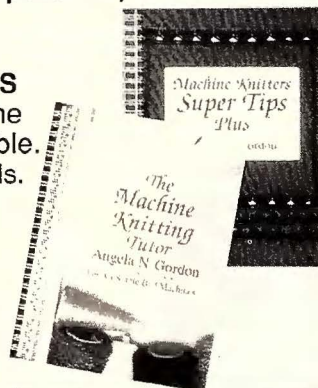
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Continued from page 40

knit several rows. Now set the **back bed to KNIT and the front bed to SLIP. Knit 6 rows. Set both beds to KNIT and knit 2 rows**. Repeat from ** to ** throughout to make a single colour pin tuck all-over design.

This basic pattern may be made in as many colours as you wish. Set the machine as above and knit the first pin tuck in the same colour as the cast on. Change colours and knit the section from ** to ** in colour 2. The next 8 rows from ** to ** in colour 3, and so on. Some very interesting effects can be created by using this method.

As well as knitting this in its simple plain form, you can also make this stitch pattern in designs. It has to be said that this works far better, and looks much nicer as a self colour (single colour), design. This is achieved by programming a pattern card for the pin tuck pattern, and allowing the machine to do all the work for you, so there is nothing to remember and no settings to change. The technique and method are exactly as described above, the front bed knits and the back bed is set to slip. All you need to do this time is just knit.

Many of the popular textured stitch patterns that you see in magazines and on garments in the stores use this method, or a variation of it. Textures are easy to create on all machines with two beds, and Singer machines are no exception. Remember that most of them are either a tuck or slip variation on at least one bed and you will be able to copy many of the designs that were originally worked for another make of machine, or that you see on expensive garments in store displays.

This article covers only the basics of textured patterns. There are thousands more variations and methods. Why not try to work out some of your own? One final word about yarn. Textured patterns work best in yarns that have body and bounce, in other words, yarns that are slightly stretchy, such as wool or high quality bulked acrylics. They can look dead and lifeless knitted in thin or hard yarns, such as bright acrylic, mercerized cotton or rayon.

TRANSFER CARRIAGE LACE

Making lace on the Singer System machines is very easy indeed. Rather than making needles move stitches from left to right, or right to left, as on all the Japanese made machines, our system

moves stitches from back bed to front bed to create the lace holes

Mechanically, this is a much safer and sounder method. No lateral strain is exerted on the needles, and one bed (the back one), makes the needle selection for the pattern, while the front bed makes the actual knit fabric. This means that on Singer machines lacemaking is much faster. The pattern is created every two rows of knit, rather than several (up to 20 carriage movements on certain Japanese machine patterns) rows of non-knitting pattern selection, followed by two rows of fabric knitting. This also makes the process less tiring and time consuming.

Another really big plus is that there is no need to programme cards specifically for lace. This type of stitch pattern may be knitted from any card, including the Artistic or Decorative ones for the S48.

So how is this actually made? We can use either the Transfer carriage, which is non-selective and will transfer all stitches from either bed to the opposite one, or the Garter/Lace carriage. The latter is a semi-selective transfer device. Other differences are that the transfer carriage is much lighter and does not lock onto the beds. The Garter/Lace carriage actually locks on to the beds and is released by the button at the base of the front section. To make the Garter/Lace carriage work as a straight transfer carriage, set both buttons A and B in their upper positions.

KNIT SOME LACE

Set 60 needles on both beds into a 1x1 formation for a rib. Cast on and knit several rows of rib, using a good quality yarn, such as Bramwell 4-ply or DuoMagic acrylic. (Almost any type of yarn may be used for lace, but it is always as well to learn with something that is not going to cause too many problems.) End your rib with the carriages at the left. Now increase the stitch size on the front bed to that which you will use for stocking stitch. The back carriage stitch size should be set at two whole numbers less than the front. Knit one row to the right.

Place the transfer carriage on the beds at the left, outside the knitting. Make sure that the beds are now set in QUARTER PITCH, the TRANSFER POSITION. Push up all the front bed needles, and add two extra needles at both edges. The bed space must be set at 4 or 5. Neither carriage will

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work well on 3. 6 is asking a lot, unless your yarn is very thick. Hold the transfer carriage with both hands by both handles and press down gently. This carriage is spring loaded to allow you to do this. Keep pressing down while sliding the carriage from left to right. This action will transfer all the stitches from the back bed to the front bed.

If you are using the Garter/Lace carriage, follow the instructions above, but there is no need to press down on this, as it will lock on to the beds. Otherwise, do exactly as described above.

To get a smooth, even and accurate transfer every time does take a little practice. You need to get the "feel" of the transfer. Some knitters find that they can do this well sitting down, others find that it is better standing up. Either way, make sure that the pressure you exert is downwards, directly over both beds. You must not pull the carriage to the front, or push it to the back. This will result in jerky movements across the bed, causing stitches to drop, or miss during transfer.

You now have all your stitches on the front bed. Place any card you like in the electronics, and programme for twice every row patterning. This means that each row on the card will knit two rows of knitting before moving on to the next row. This is the standard setting for most straightforward laces.

Set the back carriage to slip, the O key pressed. The bed space and transfer position are as before for the transfer of the rib to front bed and the stitch sizes should be the same too.

Always make sure that the front bed is set for stocking stitch tension (gauge) and the back one at least one whole number less, preferably two. The front carriage has the V key pressed. It is going to knit stocking stitch. Knit two rows. Notice that only certain needles on the back bed pick up and knit. These are the ones selected for the pattern. On the first row, they take just a loop of yarn each and on the second, knit this into a complete stitch. This is why you need to set the electronics to knit every row twice.

(It is, of course, perfectly possible to knit these patterns on the standard setting of one row on the card = one row of knitting. This will mean that you will be transferring some whole stitches and some loop to the front bed when passing the transfer/lace carriage. This will still make lace, but a less pronounced pattern with smaller holes and a more indistinct design. It also takes a little more practice, as the loops

can be temperamental during transfer. You need to adjust tensions very accurately to make this work.)

Now transfer the back bed stitches to the front bed, by passing the transfer/lace carriage from left to right. Continue in this way, knitting two rows and transferring. That is all there is to lacemaking!

VARIATIONS

There are, of course, many, many variations on this theme. You can choose to transfer every row, every four rows and so on, and all of them will change the design.

A very easy way to make bigger pattern holes, is to choose a card from the Garter/Lace carriage set that has two rows of identical programming, and set the electronics to twice every row, thus giving four rows of the same selection in the knitting.

Set the carriages as above, but in addition, place the needle return needles in their upper position on the back bed for the first three rows. This will force the selected needles up to holding position (3), and make the yarn produce tucks. On the fourth row, place the back needle return levers down, making these selected needles knit the tucks off into a knit stitch. Now transfer as before. Continue in this way throughout the work to make lace with very pronounced holes. This is called a tuck lace.

You can also use this technique on ordinary cards, and in this case, set for twice every row patterning, but continue to knit with the needle return levers up for three rows, and down for one row, then make the transfer. The pattern that results from this method is one that has a mixture of larger and smaller holes and again the design outline becomes less distinct, but very interesting for certain garments.

There is almost no end to the variety of lace that can be created. The great thing is to experiment with the machine and see just what you can create.

Just a thought before you start to knit. Try loosening the back bed tension by one number when using the standard two row knit/transfer lace. Before the transfer, keeping the beds in transfer position, rack one needle to the left, then transfer. Rack beds back before knitting. Knit the next two rows and rack to the right, then transfer. This creates a totally different look on many designs.

So you see, lacemaking is not difficult. It can be as simple or complicated as you care to make it and very creative!

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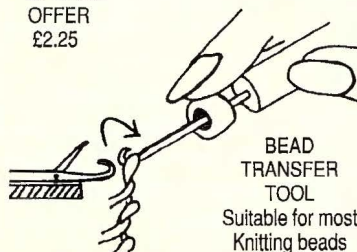
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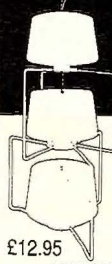
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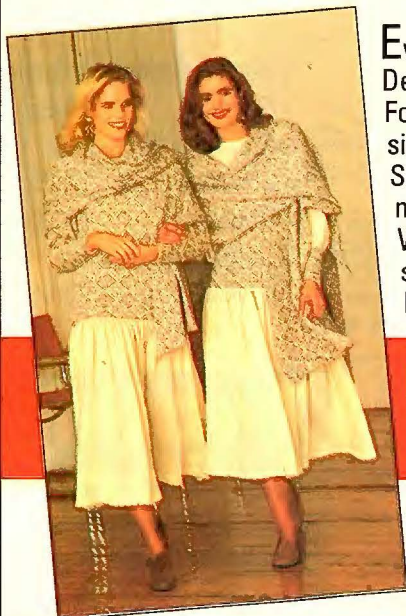
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DESIGN LINE

After a super holiday in the south of Spain with my family, staying with an old school friend, I came back refreshed and full of new ideas. The extravagant beauty of the Spanish countryside has inspired me and I am especially pleased with "Kestrel", my design for the first of the new format Designer Patterns.

Ann Durkan

From here on in, my patterns will be presented in my unique Ladder Method, where you start at the bottom and follow the numbered instructions up the side of the diagram. This method is a great success with my existing customers. Knitters unfamiliar with this format should find it easy to follow. In case of a query, write to me direct, enclosing a S.A.E. please, but I hope no one will need to as my patterns genuinely are "Elegance made Easy"!

"Kestrel" is a lovely garment. It combines the softness of swansdown with the sleek style of the swan. Totally right for any occasion, it is the coat of today's lady. Give that overworked old cardigan a well-earned rest and replace it with "Kestrel", the new jacket designed to become an old friend. My model, a sickeningly suave size ten, swanned around in it one afternoon and threatened to walk out with it. I am a lady of far more stature and Junoesque proportions, but I too feel a million dollars in it. The conclusion is that this coat suits all! The pattern

does, however, contain notes on varying the size should you need to.

"Kestrel" is an extremely versatile design. The weaving technique gives a sumptuous texture. I have knitted the shawl collar and the centre back insert in a rich, contrasting colour, but using a single colour throughout is just as effective. There are many ways to adapt this design. A couple of stitches in the inverted back pleats, approximately nine inches below the collar, will inhibit the swing of the jacket, resulting in a straighter line. Pockets can be inserted in the side seams. A large button or toggle could be added to fasten the front. The length can be easily varied as indicated in the pattern instructions.

THE LINING

Lining the jacket is an extra effective touch. The simplest way is to lay out the knitted pieces, minus the collar and centre back panel, and use them as templates to cut out the lining material. Remember to add seam allowances and a good couple of inches at the centre back for the pleat. Sew up the coat and lining separately. If you have a dress stand (tailor's dummy) place the coat inside out on it. (A patient friend is a very adequate alternative!) Fit the lining over the coat and then slip-stitch them together around the collar and cuffs. Replace the coat on the stand, right side out, pin up hem lining and sew. Lining to match the contrast colour would be particularly dramatic.

Many people cannot wear mohair. No matter! The weaving technique lends itself to other yarns with equal charm. Chenille is an attractive substitute, but any thick fancy yarn will give a similar look. Even plain double knitting wool is suitable; however, the coat will be heavier. "Kestrel" is truly a coat of many colours!



BASIC SHAWL-COLLAR
WITH INVERTED PLEAT AT
CENTRE BACK.
DESIGN: KESTREL

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WINTER LOOK

Ruth Duncan



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PLEASE READ THESE NOTES BEFORE KNITTING

The Pattern Instructions are written in a way which may be new to you. I call them my **LADDER METHOD** because you start at the bottom and work up in steps! It is developed from how I design at the machine.

The knitting instructions **RUN UP** the side of the Pattern Diagrams and are numbered to make reading easier.

The stitches required, for instance, 130 stitches, are

indicated thus: 65—0—65 sts. This relates directly to the needlebed, for example, cast on with 65 stitches each side of the centre '0'.

The Diagrams in the Pattern are NOT drawn out to scale.

The Woven side of the knitting is the right side of the garment.

Kestrel from the Gladstone Collection

Kestrel combines elegance with comfort. The lines are coolly classic, smart enough for any occasion, while the feel is yieldingly soft and gentle. It is knitted weaving luxurious mohair onto a fine wool backing. Full length, Kestrel would be ideal worn over a long evening dress for a really special function; the shorter length, as in the pattern, is perfect for anything from a car coat to a barbecue cuddly.

Kestrel's cunning feature is its swing back with its dramatic inverted pleat parting to reveal a contrasting panel. The sleeves are generous to allow for wearing over a sweater. The luxurious contrasting shawl collar wraps around, rather like a stole, emphasising the elegant line. However, it looks equally stunning knitted in all one colour.

MACHINES:

Any standard gauge machine with a weaving-in facility.

YARNS AND AMOUNTS:

FOR THE BACKING YARN: Two strands of **FORSELLS** 2-ply Pure New Wool threaded through yarn mast together. Approximately 680 grams used. Supplied on 250 gram cones — 3 cones needed. As 2 strands are used together, wind off half of one of the cones onto a separate cone. My original design used black as main colour. Finished jacket weighs approximately 1,110 grams.

MOHAIR FOR WEAVING: **HAYFIELDS** 'Pure Gold' 100% Natural Mohair supplied on 50 gram balls. About 500 grams needed if using one colour throughout. The colours and amounts I used are as follows:

350 grams	Main Colour	in Black	Shade 003
200 grams	Contrast Colour	in Peacock Blue	Shade 004

Other yarns of the same thickness may be substituted. But if in any doubt, knit a large tension piece of 100 stitches by 200 rows. Steam very, very lightly and hang for at least 24 hours.

SIZES:

Multi size given. Easily adjusted by adding/subtracting 6 stitches on each side seam. 6 stitches = 1 inch. 2½ cm.

TENSIONS:

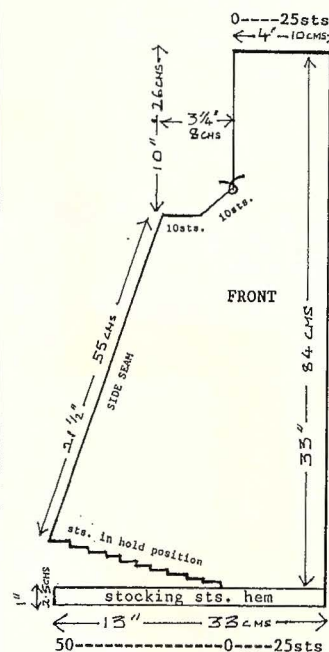
24 stitches and 38 rows to 4 in. Measured when finished. Please match rows/sts as near as possible. As a guide, Tension 8 Knitmaster 360.

ABBREVIATIONS:

MT = Main Tension. st.sts. = Stocking Stitch. sts. = Stitches.
RC = Row Counter. R = Row/s. WY = Waste Yarn. MY = Main Yarn.

METHOD OF KNITTING: FRONT OF JACKET

Knitted throughout by weaving. Knit from diagram below, instructions 1 to 8. Diagram shown for right side of jacket, when knitting left side remember to reverse directions and for ease, re-position knitting on needle bed. e.g. left side over 25—0—50 sts. Length adjusted longer/shorter at instruction 5, and remember to adjust number of rows in between the side seam decreasing.



8: Knit 1 row st.sts. Tension 10 and cast off loosely.

7: Knit 67 rows weaving MT. Row Counter reads 286 rows.

6: **ARM HOLE SHAPING:** On row 197 cast off 10 stitches and then Knit 2 rows weaving MT. Next, on row 199 decrease 1 stitch every alternate row. 10 times in all. RC reads 219 rows. On last row knitted, place sleeve marker.

5: Knit 16 rows weaving MT. RC reads 16 **SIDE SEAM SHAPING:** Start at row 16. Decrease 1 stitch at side seam. Repeat this every 6th row. 30 times in all. RC reads 196 rows.

4: Row Counter 000.

3: **HEM SHAPING:** Release card, set carriage for Holding Technique. Push 50 needles into Hold Position, starting from side-seam side. Knit 2 rows weaving MT. Next, *push the first 5 needles (nearest centre '0') back to Working Position. Knit 2 rows weaving MT.* Repeat * to * until all needles working. (10 times in all.) See notes on 'Patterning in Hold Position'.

2: Knit 10 rows stocking stitch MT. Finishing with carriage on right.

1: Cast on by 'e' wrap method over all stitches in main yarn. Insert punchcard and lock on Row 1. It may help before you start, to knit 20 rows waste yarn and hang weights to this.

NOTES: FOR KNITTERS UNFAMILIAR WITH 'PATTERNING IN HOLD POSITION'

At instruction 3. Please note that care must be taken when knitting the 2nd row back of each sequence. As you place both yarns (main yarn and mohair) under the first needle (always needle nearest centre '0') in Hold Position. Also, when taking carriage across needles in Hold Position give a gentle 'tug' on both sets of yarns to stop any loops forming. Do consult instruction manual with your machine if unsure of carriage settings for holding technique.



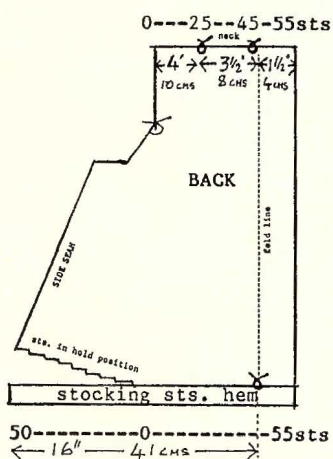
START



METHOD OF KNITTING: BACK OF JACKET

Knitted throughout by weaving. Jacket back knitted in two halves with a Centre Back Panel added in a contrast colour. The Jacket Back is exactly the same shape as the Front, except for extra stitches added at the centre back seam. This is to allow for back width and part of the inverted pleat. Diagram shown for right side of jacket, so, remember to re-position knitting on needle bed etc. as for Front. Length adjusted, if necessary, as Front. Knit from diagram below, instructions 9 to 16.

Place markers as indicated on diagram by $\times$. They are used when sewing the sleeves and collar into position. You may also find it helpful to place markers every 50 rows on both side-seams and centre back/front edges of jacket as well as the collar and inverted pleat panel. This will help you with sewing the garment together.



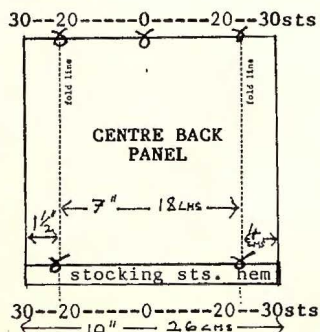
16: Knit as instruction 8. Except before casting off, place markers at neck edge and Centre Back fold line.

15: Knit as instruction 7.
14: Knit as instruction 6.
13: Knit as instruction 5.
12: Knit as instruction 4.
11: Knit as instruction 3.
10: Knit as instruction 2. Except on last row knitted, place a marker 10 stitches in from Centre Back edge. Use as a guide for the fold line.
9: Knit as instruction 1.

START

METHOD OF KNITTING: PANEL FOR CENTRE BACK

Knitted throughout by weaving. Knit from diagram below, instructions 17 to 21. Remember to adjust rows if shortening/lengthening jacket. Panel is knitted with contrast colour mohair, main yarn remains same.



21: Knit as instruction 8. Except before casting off, place markers at centre and at 20-0-20 sts for guides.

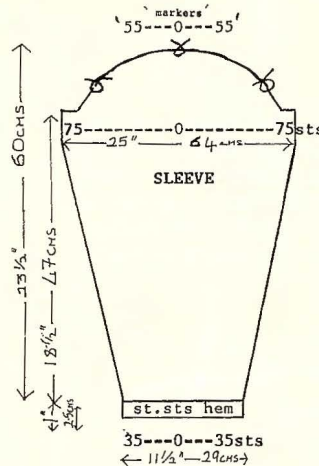
20: Release punchcard. Knit 308 rows weaving MT. [Contrast colour mohair used if required.]
19: Row Counter 000.
18: Knit as instruction 2. Except place markers each side at 20-0-20 sts.
17: Knit as instruction 1.

START

Change the look of the back by 'catching' the inverted pleat together at waist level or just above. Make a feature of it by sewing on one or two buttons or, for an evening coat, use a sequin appliqué. By 'catching' or sewing the pleat together, the back width will be narrower.

METHOD OF KNITTING: SLEEVES

Knitted throughout by weaving. Knit from diagram below, instructions 22 to 28. Length easily adjusted at instructions 26 or 25, depending upon the amount required.

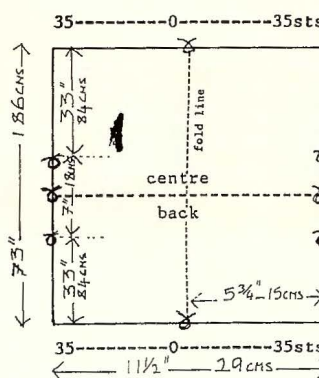


28: Knit 2 rows weaving MT. Next, on row 202 cast off 5 stitches at beginning of this and 22 rows or until no sts. remain. RC reads 223.
27: Knit 2 rows weaving MT. next, on row 179 decrease 1 stitch at the beginning of this and next 20 rows. On last row knitted place sleeve markers each side. RC reads 199 rows.
26: Knit 10 rows weaving. RC reads 176. On R. 177 cast off 10 sts. each side.
25: Knit 6 rows weaving MT. Now increase 1 stitch each side, at beginning of the next and every 4th row. 40 times in all. RC reads 166 rows.
24: Row Counter 000. Release punch card.
23: Knit as instruction 2.
22: Knit as instruction 1.

START

METHOD OF KNITTING: SHAWL COLLAR

Knitted throughout by weaving. Knit from diagram below, instructions 29 to 34. Remember to adjust rows if shortening/lengthening jacket. Collar knitted with contrast colour mohair - main yarn remains same.



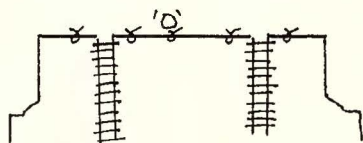
34: Knit 1 row st. sts. Tension 10. Next, cast off loosely. Put marker at '0'.
33: Knit 308 rows weaving MT. RC = 686.
32: **BACK NECK:** Knit 70 rows weaving MT. BUT add markers each side on row 343 for Centre Back and on last row knitted. Row Counter reads 378 rows.
31: Knit 308 rows weaving MT. On last row knitted put neck markers each side.
30: Row Counter 000. Release punch card.
29: Knit as instruction 1. And also knit 1 row st. sts. MT. Put Marker at '0'.

START

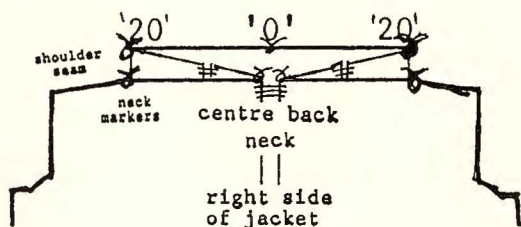
Ann Durkan

CONSTRUCTION OF JACKET PIECES:

- Pin front and back shoulder seams together. Backstitch or machine them together.
- Join the Centre Back Panel to the two back pieces of jacket. Backstitch seams as near to edges as possible. Or I actually oversew, on the wrong side, these seams together – this gives a flat seam. Steam seams gently.



- Sew inverted pleat as illustrated: Tack together the two jacket pieces, just below the fold line markers. Next, line this join up to the Centre Back 'O' marker on the 'pleat panel'. Pin the 'pleat' markers to the 'neck' markers on the jacket. When in place – Backstitch/machine the jacket and pleat together, approx. 1/4 in down from neck edge



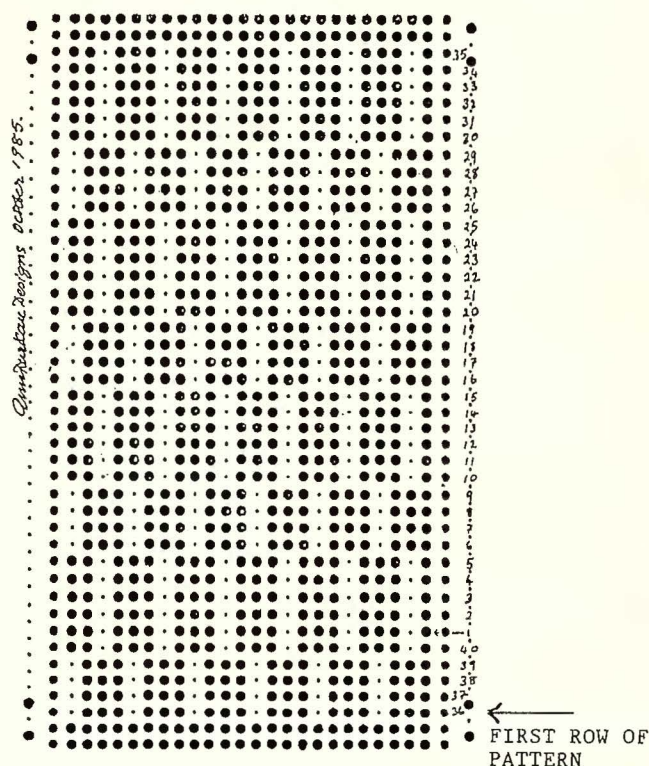
- Pin sleeves into place. Start from front and back underarms and match up 'sleeve' markers – now 'ease' rest of sleeve into place. Backstitch together – taking care not to stretch the armholes.
- Steam the stocking stitch hems on cuffs and bottom of jacket. Now, pin/tack underarm seams of sleeves and side seams of jacket together. Backstitch/machine in place – approx 1/4" in from edges. Very lightly steam press the seams. Pin the stocking stitch hems up and slip stitch into place.
- Shawl Collar: Fold collar in half along the fold line, inside out. Backstitch both ends together, leaving 1/4 in open at collar edge. Turn right side out and gently steam both ends. Now, tack one edge of collar into place on the jacket – right sides facing together. Match up 'neck' and 'Centre Back' markers of jacket and collar. You will need to 'ease' the back neck into place. When all in position, very carefully machine/backstitch together. Now, turn the inside collar edge to the inside of the jacket – pin into position – and slipstitch into place. NOTE: It is easier to pin the underside of the collar into position by placing the jacket inside out over a dress stand (or a long suffering friend!).

- To finish jacket off – sew in small pair of shoulder pads. Sew in all ends of jacket. **POCKETS:** These can be added in the side seams. **STEAMING NOTE:** Please steam very, very gently so as not to 'squash' the fluffiness of jacket. Also I do not 'brush' the mohair – as it is possible to pull the woven-in threads and pull out expensive mohair 'hairs'! You will find, that the more you wear the jacket – the 'fluffier' it will become.

PUNCHCARD FOR WEAVING-IN:

Punch holes as indicated. Row numbers marked for Knitmaster machines. Please adjust for other machines. Other cards which are suitable for 'weaving' may be substituted. The first row of pattern is marked on the card.

PLEASE NOTE: When weaving-in with mohair, you may need to give a tug every few rows to avoid the 'hairs' catching on the sinker posts. Clean out all brushes on carriage every 100 rows or so for best results. This avoids the build up of 'pads of hairs' behind brushes.



YARN SUPPLIERS:

Forsell and Hayfield yarns are available from local stockists, or write to: T. Forsell & Son, Blaby Road, South Wigston, Leicester LE8 2SG. Hayfield Yarns, Customer Services, Glusburn, Keighley, W. Yorkshire BD20 8QP. Please enclose a S.A.E. for reply.

Illustrations, Text and Garment Designs

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DEAR ANNE...

Continued from page 35

Dear Anne,
Can I suggest a hint for other knitters when doing Intarsia, names, logos and so on.

Do not bother to write them backwards, write them as you read them (I always write mine on graph paper). When knitting lay the graph paper beside you upside down. Starting with row one, which is now at the top of the page instead of the bottom, read the paper downwards. When you have completed the knitting you will find that the word is automatically around the right way.

I know this sounds complicated but it's so easy as you never have to re-write any words again. I do this with all Intarsia patterns and they come out facing the right way instead of being reversed.

Yours sincerely,
Mrs Colleen Langham
Hellesdon, Norwich

Many thanks for your ingenious tip, all I can add is, remember to use knitters' graph paper to stop the work becoming distorted.

Dear Anne,
I use a Brother Electronic 910 and find WD-40 does an excellent job cleaning Mylar sheets.
Yours sincerely,
Vera Needham
Washingborough, Lincoln

Dear Anne,
I too, like Mrs Leary, April '91, find Vanish hopeless, I even think that it is hopeless for stains, let alone cleaning Mylar sheets. I have a Brother 950i and I think the Brother pen is too thick and clumsy.

However, I have tried and tested three alternative markers and they work perfectly. They are the Edding Profipen 0.5 or 0.3, a Chinagraph pencil and Indian Ink in a bottle and as I am hopeless with a child's paintbrush I used a dried out felt tip pen, dipping it into the ink, although I intend trying to fill it from the top end.

To clean off my Mylar sheets for re-use I clean with a non-scratch cream and rinse under running cold tap water, holding them at the top and bottom and then dry off.

To remove Indian Ink, use nail-varnish remover and remove residue again with non-scratch cream as above.

Do not fill the squares on the Mylar sheets with dots but fill in complete squares in a scribbling manner.

Yours sincerely,
Irene Rostran
Urmston, Manchester.

Dear Anne,
Since it would appear from your "Help Line" page that not everyone can remove patterning from mylar sheets easily, I thought I would let you know my solution. Since the pen I use is oil based, I have successfully rubbed oil into the patterning (using kitchen roll, an old cloth or tissue) and I find this works extremely well at removing every trace of patterning.

I then use washing up liquid to remove the oil and make sure that it is rinsed well - again with some kitchen towel. If I am in a desperate hurry to use the sheet (and I usually am), I dry it off with my hair drier.

This method works so well that the only sheets I ever have to considering replacing are the ones which have somehow been damaged.
Yours sincerely,
Mrs L. Lee
Crowland, Peterborough

Dear Anne,
In answer to the plea for help from Mrs D. Leary in the April issue, I have a very simple process for cleaning mylar sheets. I have two Brother electronic machines, mine being the 910 and I also have near-on two hundred patterns so you can imagine I use an awful lot of mylar sheets. To clean them all you need is Jif Cream Cleanser and a soft scouring pad. I use the yellow one with the green pad and just wipe with a dry tea towel. Perfect results every time.

I hope this will solve the problems of the mylar sheet.

Yours sincerely,
M. Braddon
Saltash, Cornwall

Many thanks for your answers, as I have said before, I am sure the manufacturers of these products never knew what they were letting themselves in for!

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STITCH PATTERNS

Fair Isle – Part 2

Diane's article about Fair Isle this month explains how it can be used in more interesting ways to make garments.

Diane Bennett

Designs for Fair Isle range from the very simple 1x1 bird's eye to the large and dramatic for electronic machines and the possibilities are almost endless. The samples for this article are knitted mainly with a very simple 2x2 design (see Fig.1). This is Knitmaster Card 2, but it is not included in the Brother basic set, although it can be punched out easily by repeating these four rows for the required length:-

double in length and width using switches 3 and 4. (KH900 – enter the first four stitches and rows of the design shown for punchcard machines).

EXPERIMENT WITH YARNS

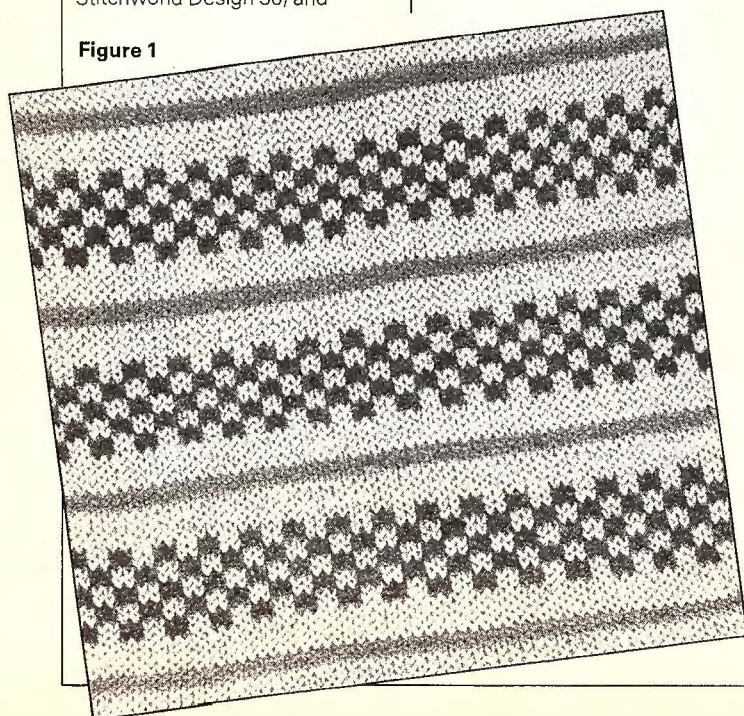
After selecting a design to be knitted in Fair Isle, the next step is to choose suitable yarns. Since



For push-button machines, press buttons 1, 4, 5 and 8 and change the position of the reverse switch every two rows. Electronic machines can use the basic 1x1 design (910 – Sheet 1, Design 1, Stitchworld Design 30) and

two yarns can be knitted into each row, colour is very important. Experiment with two colours which provide a strong contrast, then two tones of the same colour and a variety of other

Figure 1



combinations. These experiments will suggest the best type of colour combination for the design and the garment to be knitted.

Fair Isle should normally be knitted with two yarns which are of the same type and thickness. However, using a textured yarn can be interesting and effective with certain designs. For example, I have used two strands of fine cream bouclé for the sheep in a design and three strands of a fine shiny thread for a lake. It is important that the two threads used for Fair Isle are not very different in thickness, but this can be overcome by stranding fine yarns and, if textured yarns are used, these can help to fill any gaps which result from the difference in thickness.

If two yarns which are not of the same composition are used, make a fairly large sample and test this by washing it. Treat it as you would the more delicate of the two yarns and there will usually be few problems with yarn mixes; in fact the results can often enhance the design.

USE MORE THAN TWO COLOURS

Fair Isle is much more effective if more than two colours are used for the design. Using a knitting machine makes it difficult to use more than two colours in the same row, but the design can be carefully planned without colour changes for an interesting effect.

Fig.1 shows a simple example, using stripes with bands of 2x2 Fair Isle. Knit * 4 rows col. 1, 10 rows Fair Isle with col. 2 as the contrast colour, 4 rows col. 1, a two-row stripe of col. 3 then repeat from * as desired.

If a two branch tension assembly is used, it is not necessary to thread the third colour into this. Place the third colour on the floor and feed the yarn by hand, tensioning it manually as it is knitted.

For a more unusual colour effect, choose a design which can be knitted with several colours, like the traditional Fair Isle patterns. Mark the required colour changes on the side of the graph, punchcard or mylar sheet. If using a punchcard, remember that the colour change needs to be marked seven rows above the actual row on the card. Knit the design changing colour where necessary. Owners of the KH900/930/940/270 can include colour changes when entering the design so that colour changes show in the memo window; this is also possible for the KH950i with the PPD.

For quick and easy multi-colour designs, select a space-dyed yarn which contains several colours. Many variations of this type of yarn are available, including Bramwell Easy Fair Isle, multi-colour Duomagic and Denys

Brunton Magicolor. When choosing colours for the main yarn use a colour which is not used in the contrast yarn, otherwise the definition of the pattern is lost. Neutral colours, including black, white, cream and beige, are usually the best choice, although a very dark or light shade of one of the colours in the contrast yarn can also be effective.

The popularity of certain garments illustrates the advantages of using several colours in a design. The 'Lady Di' jumper with mainly white sheep and just one black sheep is a classic example, while the sideways knitted jacket in Magicolor has been used by many knitters recently.

USE FAIR ISLE IN LIMITED AREAS

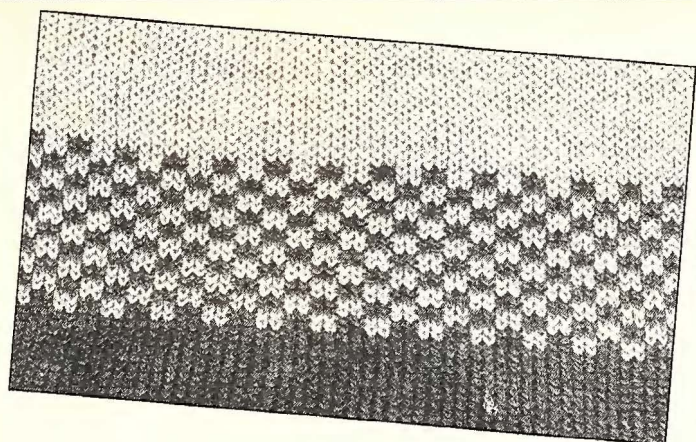
Although most commonly used as an all-over pattern, Fair Isle is often more interesting if it is used for only part of a garment. It is often used for bands, perhaps combined with stripes. Designs which have long floats can be knitted into plain welts, with the floats sandwiched between the two halves of the welt. Experiment with areas of Fair Isle, particularly for adult garments, which can look too 'busy' when an all-over design is used.

Fig.2 shows how a small band of Fair Isle can be used to make the change from one colour to another look more interesting. Start knitting with a dark colour, then, starting at the beginning of the armhole or any other suitable row in the design, knit 20 rows with the 2x2 design, using colour 2 as the contrast. Remove the main yarn from feeder A and replace it with colour 2. Complete the garment with colour 2. The same idea could be used to change colour while knitting sideways, perhaps with the Fair Isle band at the centre front, but for a more interesting design offset the change of colour to the centre of the shoulder seam.

Owners of machines which can knit motifs can use areas of Fair Isle in an even wider variety of ways. A small design can be used for the borders of a garment, with a motif using the same theme knitted in the centre front, or several motifs can be used to create a really interesting garment.

COMBINE DESIGNS

Take two or three simple Fair Isle designs and combine them together. This is the method which was used for the traditional Fair Isle garments – a range of designs were combined in different ways and knitted in a range of colours to create the



jumpers. Designs are easier to combine if they are the same width, but different widths can be used if they are multiples of the widest design. Owners of punchcard machines, for example, can combine two, four, six, eight, 12 or 24 stitch patterns together on to the same card.

As a very simple example, Fig.3 combines six rows of the 2x2 design with a ten row diagonal, each pattern being separated by six rows knitted in stocking stitch. If several repeats of the pattern are to be used, punch or draw out the complete repeat including plain rows. While knitting this, push back the end needles if they are selected on the plain rows, to avoid strands of contrast colour across the back of the garment.

While knitting bands of pattern, experiment also with a combination of Fair Isle and other stitch patterns. Many commercially made garments over the last few seasons have featured Fair Isle with bands of lace and/or garter stitch, which introduces more texture to the design. Start with one row of garter stitch or lace instead of the stripe in Fig.1. Then try a simple floral pattern which is about 12 to 20 rows long. Alternate repeats of this with any small simple lace, or owners of the garter carriage can try the effect of adding a single row of purl stitches (on the right

Figure 2

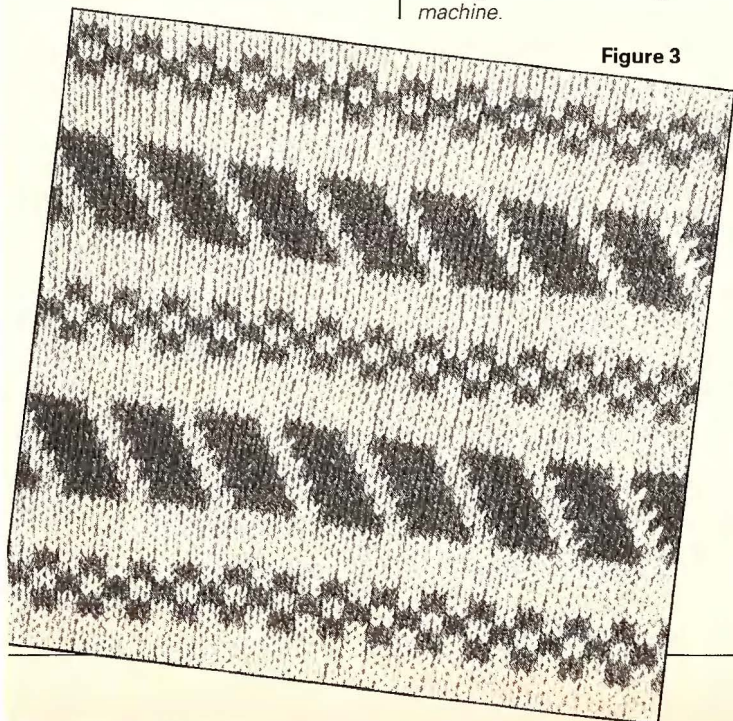
side). You will probably be amazed when you discover how the combination of stitches has transformed the original design.

DON'T BE AFRAID TO EXPERIMENT

The many patterns, punchcard designs and other garment ideas which are available have, perhaps, made knitters reluctant to experiment. Making your own version of a design is much more interesting than using it in the original way, and it is an important step on the way to designing complete garments. The examples which I have included are very simple, so that they can be knitted by a beginner with any machine. I hope that you will use these simple ideas to develop others of your own which are more unusual. The time spent experimenting is not wasted, for it is a valuable part of the design of an interesting garment. We can knit very quickly with our modern machinery – spend a little time planning for a “creation” rather than another boring jumper!

The next article in this series will explore the various ways of knitting tuck stitch on all types of machine.

Figure 3



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5 FLOWERED SWEATER WITH EMBROIDERY

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perle
1 (1, 1) x 500g cone in Black (MC)
1 (1, 1) x 500g cone in White (C)
A small amount 4-ply in Mustard, Kingfisher and Purple.
GARMENT WEIGHT
Finished garment in first size weighs 430g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 109 [119, 129] cm, 43 [46¾, 50¾] in.
Length to shoulder 54.5 [58.5, 62.5] cm, 21½ [23, 24½] in.
Sleeve seam 46 [47.5, 49] cm, 18¼ [18¾, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.

for first side. Dec 1 st at neck edge of every row until 56 [63, 71] sts rem, then on every foll 5th row until 53 [60, 68] sts rem. K 1 row. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [39, 41] Ns at left and right of centre 0 to WP. 74 [78, 82] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 37 [39, 40] Ns at left and 37 [38, 40] Ns at right of centre 0 to

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 83 [90, 98] Ns at left and right of centre 0 to WP. 166 [180, 196] Ns. * Push corresponding NS on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 82 [90, 97] Ns at left and 82 [89, 97] Ns at right of centre 0 to WP. 164 [179, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST AND 3RD SIZES

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

166 [180, 196] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 98 [106, 118] rows. Work measures 30.5 [32.5, 35.5] cm, 12 [12¾, 13¾] in. Place marker at each end **. K 94 [102, 106] rows. RC shows 192 [208, 224] and work measures 54.5 [58.5, 62.5] cm, 21½ [23, 24½] in. Using a length of MC, cast off centre 60 sts. Push 53 [60, 68] Ns at left to HP. Using WY, K a few rows in st st over rem 53 [60, 68] sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 66 [74, 78] rows. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord, K 68 [75, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts



WP. 74 [77, 80] Ns. Work as for back from * to *.

2ND SIZE

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

74 [78, 82] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 144 [156, 162] sts. K 18 [8, 10] rows. RC shows 158 [164, 170] and work measures 46 [47.5, 49] cm, 18¼ [18¾, 19¼] in. Cast off.

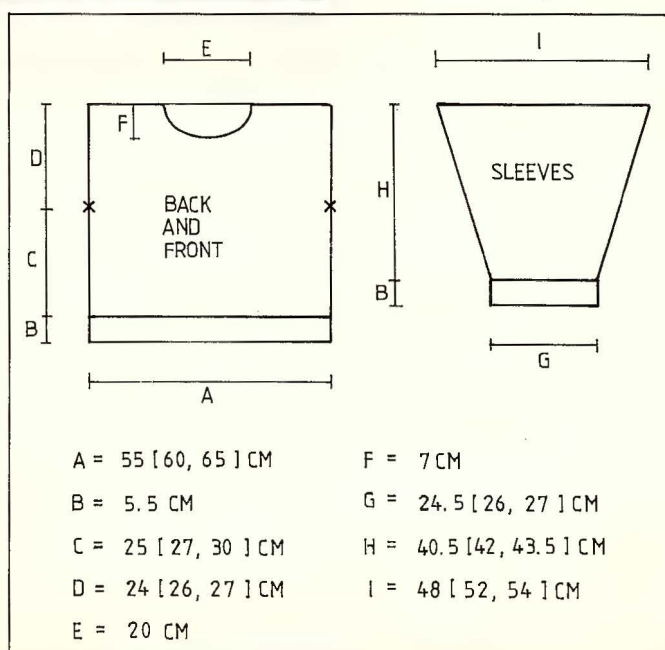
TO JOIN RIGHT SHOULDER

Push 53 [60, 68] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row. Cast off.

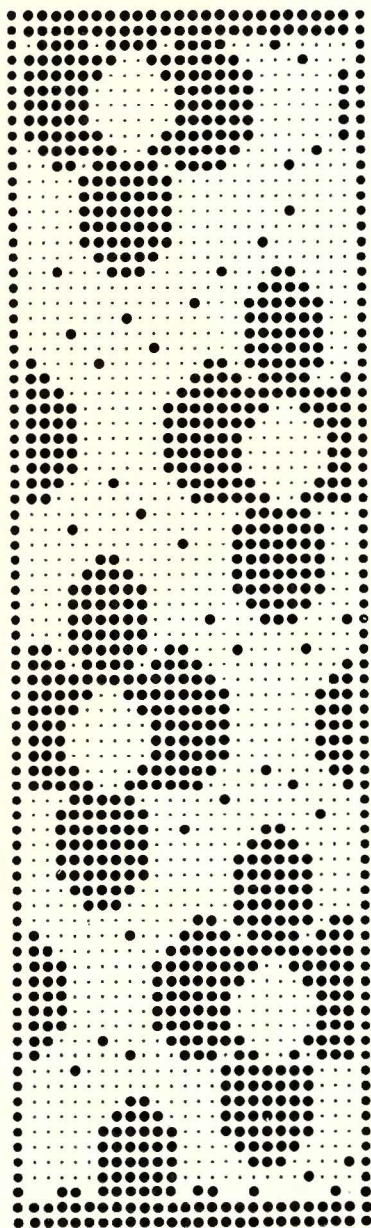
NECKBAND

MACHINES WITH RIBBER

With ribber in position and







carriage at right, set machine for 1x1 rib. Using MC, cast on 154 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. K 1 row. **MACHINES WITHOUT RIBBER** Push 155 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 7 rows. Using MT-3, K 13 rows. Using MT-2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 154 sts. K 1 row. **ALL MACHINES** With P side facing, pick up 60 sts across back neck. 32 sts down right side of front neck, 30 sts across front neck and 32 sts up left side of front neck and place on

to Ns. Using MT+1, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Embroider front as shown in photograph, using chain st. Set in sleeves between markers. Join side, sleeve and neckband seams. **MACHINES WITH RIBBER** Fold neckband in half to inside and catch down.

LATCH ON

AN IDIOT'S GUIDE TO THE PPD

The PPD is a pattern programming device for use with certain of the Brother Electronic machines. The idiot? That's me, of course!

Joan Lafferty

This is not intended to be an "in depth" look at the PPD. I leave that to others better qualified than I am. But I had several pre-conceived ideas about the PPD, which I have now corrected for myself. So possibly I can pass on what little I have learned on this subject.

Some time ago I was privileged to attend a course on the PPD run by "Brother" themselves. There were some 20 or so members of the "class", and we were asked to work in pairs, each couple being "issued" with a machine, a PPD and a TV set. Since many of the ladies came along with a friend I found myself alone – but not for long. Mary Weaver was also there alone, and somehow we gravitated together, which was good luck for me, since Mary had a PPD and some knowledge of its workings, but not such good luck for Mary, being teamed with me. As soon as I sat at the table "Lafferty's Law" came into operation. This is a "law" which applies to members of the Lafferty family – if anything is going to go wrong it goes wrong for us, particularly if electrical goods are involved. So you won't be surprised to hear that our TV didn't work! The Brother staff produced another as if by magic, but the whole class came to a standstill while it was set up for us.

During the course I learned that the PPD numbers patterns, starting at 901, just as the 950i numbers the mylar sheets – also starting at 901. So if there are any mylar sheets saved in the memory of the machine, these will be lost to the ones now going into the PPD. Since Mary and I both had a goodly collection of mylar sheets we decided the PPD was not for us.

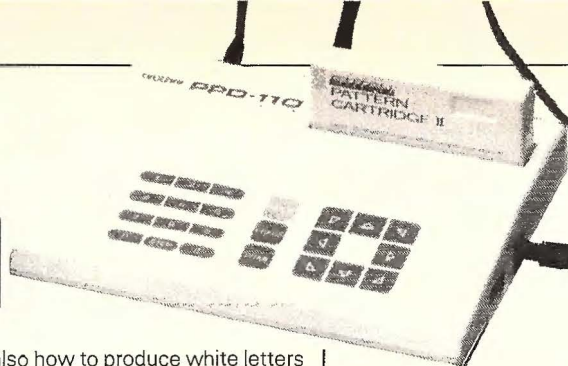
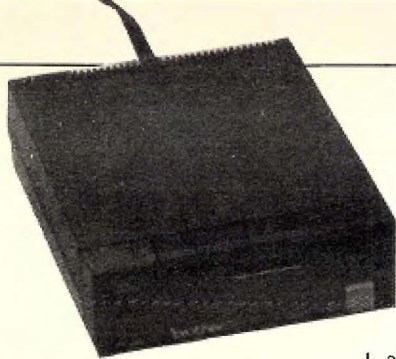
However, earlier this year, I had some trouble with my machine, so the engineer asked if he could "wipe" the memory and start again. I agreed. Now many of my mylar sheet patterns are lost, so I decided that I might as well use the PPD to start all over again.

Once I had the PPD instruction book I found (on the very last page) that one could transfer data from the knitting machine to the PPD. So, as long as one did this first, the details on the mylar sheets would not be lost, or so I presume. One thing I could not discover was how many patterns the PPD will take. Time will tell on that one. I know I am always going on about reading the instruction books, but it really does pay off.

I had also heard somewhere that the PPD should not be too near the TV screen. In my knitting room EVERYTHING is near the TV screen – myself included – because the room is so small. The PPD could only sit on the desk beside the computer keyboard and, after all, the two keyboards are somewhat similar in operation. However, the PPD and TV were adjacent to one another at the Brother course. I decided the Brother people should know about these things so I would disregard this item.

Having got the equipment, I discovered that it is not necessary to have the PPD (and TV) in the same room as the knitting machine to create the programmes. This made a considerable difference, since I have the luxury of yet another TV in the bedroom. The PPD does sit alongside it, but to a certain extent this is controlled by the length of the flex, and the space to spare on the chest of drawers!

I am fortunate in that my son is somewhat of an expert when it comes to the computer, so he read the literature and set up the PPD for me. I think I could have done it for myself, given time, but why keep a dog and bark yourself? I also have a very healthy respect for electricity and always leave things electrical to electricians. After all, they wouldn't know how to knit a jumper – or would they? Apart from this I know my son always has a supply of the necessary plugs, fuses and so on, which saves me going to buy them.



Talking of the computer, it is not necessary to know about these to tackle the PPD, but I did find some similarity when reading the instruction book. With my computer I have a "mouse" which is used for creating patterns on the computer/TV screen, in a similar way to the PPD cursor. I have never done much drawing with my "mouse" since I am nothing of an artist. Using a "mouse" one draws more or less freehand; my daughter-in-law (who produces some very creditable water colours) uses hers to draw her ideas, then prints them out and converts them to her paintings. I am not that clever, it is enough for me to draw designs for knitting which are based on squares!

I am using my computer at this very moment as a typewriter. My particular programme has very small letters, so I soon learned the trick of making them bigger and

also how to produce white letters on a blue background, which is much easier on the eyes than a black one. So when a friend said she had considered a PPD, but decided against it because the squares were too small to see, I was able to tell her that she could make them larger by following the instructions in the handbook. If the pattern to be created covers more than 48 stitches or 50 rows the screen cannot show the whole design, just as the words I am typing do not all appear on the TV screen at the same time. I have to "scroll" the work, which is very easy to do. So it is with the PPD, although Brother call it "rolling". I do wish these people would get together and use a common language. Still, I suppose I shouldn't grumble, the knitting machine instruction books are now written in understandable English, compared with what we had to wade through ten or 15 years ago! When we have completed the design the book also tells us

how to make it small enough to view the whole thing.

Later on we can colour in our design. I have not got as far as playing with this, partly because the ultimate test of colour must be on the knitted piece. It is most unlikely that the colours on the PPD are going to match those of the yarn manufacturers! There's a thought! Would it be a viable proposition for someone to match the colours - I doubt it!

One aspect that I did absorb, when on the course, was that it is possible to alter the "built in" patterns. We doubled the length and width of the little dog - pattern 97 in "Stitch World". In the normal way this would make the ends of his feet unacceptably square - they are square enough already! We were able to round off these edges with the PPD and I must confess this appealed to me, although so far I haven't got around to trying it out at home.

All this experimenting has been done (or will be done!) on the TV

in the room next to my knitting room. Having created a pattern to my own satisfaction, I have then to give the instructions to the knitting machine. At this stage the PPD "keyboard" (for want of a better word) is unplugged from the TV and plugged in to the socket on the left-hand end of the knitting machine, first removing the cover labelled "Brother" and, finally following the instructions in the book regarding the actual programming.

The 950i instruction book and the manual for the PPD both mention saving the programmes on disc. I have not gone into this aspect as yet - let's go one step at a time.

I am familiar, of course, with saving my words of wisdom on disc when writing these articles. (Jolly funny reading they make years later in some cases! I find myself saying "did I really say that?") There are some more questions I am going to have to ask. Like "What will it cost?" (always the first consideration). Then "Where will the disc drive unit go?" If in the bedroom with the PPD, is there room for it? For that matter should it be near the knitting machine and again is there room for it? It is almost getting to the stage of "Should we move house to make more room for all my equipment?" I know the answer to that one - "no!"

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6 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin New World 4-ply.
6 [7, 7, 8] x 50g balls in Slate (MC).
4 [4, 5, 5] x 50g balls in Red (C).

GARMENT WEIGHT

Finished garment in third size weighs 550g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Woods Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 105 [110, 115, 120] cm, 41¼ [43¼, 45¼, 47¼] in.
Length to shoulder 68.5 [70, 72, 74] cm, 27 [27½, 28½, 29¼] in.
Sleeve seam 47 [49, 50.5, 52.5] cm, 18½ [19¼, 20, 20¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC only (st st), 27 rows MC/C, 2 rows MC only (st st) and 14 rows MC/C. These 45 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [89, 93, 97] Ns at left and right of centre 0 to WP. 170 [178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [88, 93, 97] Ns at left and 85 [88, 92, 97] Ns at right of centre 0 to WP. 170 [176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

170 [178, 186, 194] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt **. K 238 [244, 252, 260] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 34 sts. Using nylon cord, K 68 [72, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 56 [60, 64, 68] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting.

Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 210 [216, 224, 232] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 18 sts. Using nylon cord, K 76 [80, 84, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [60, 64, 68] sts rem. K 12 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

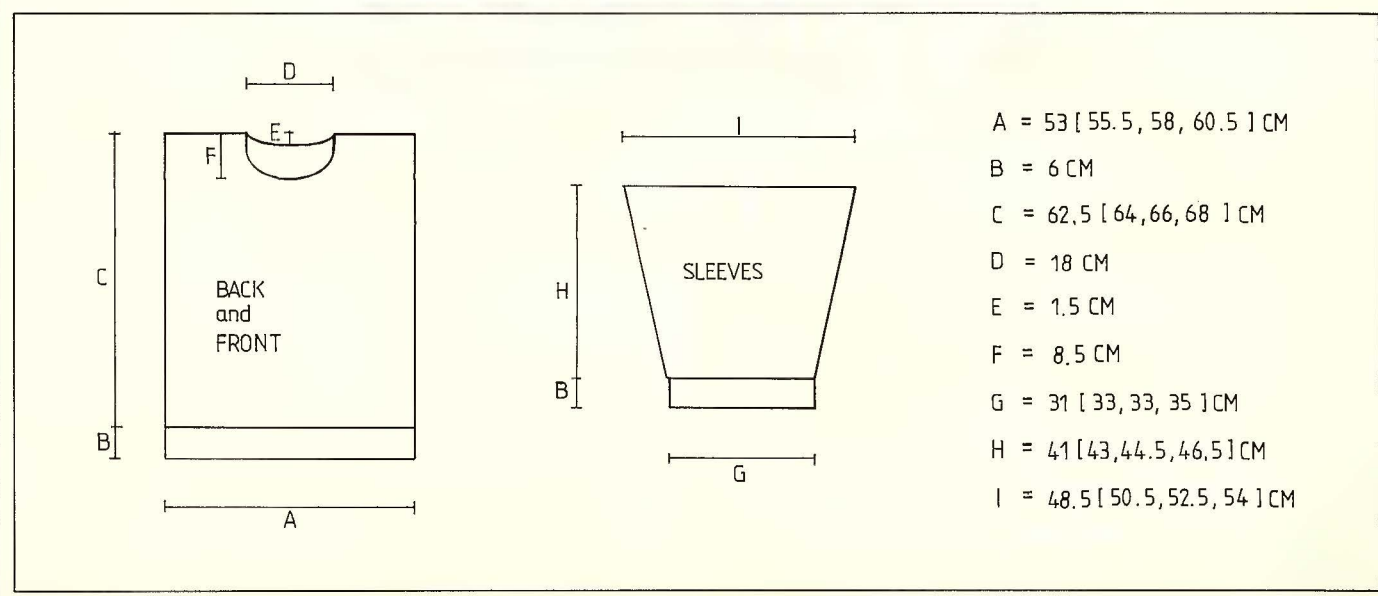
SLEEVES

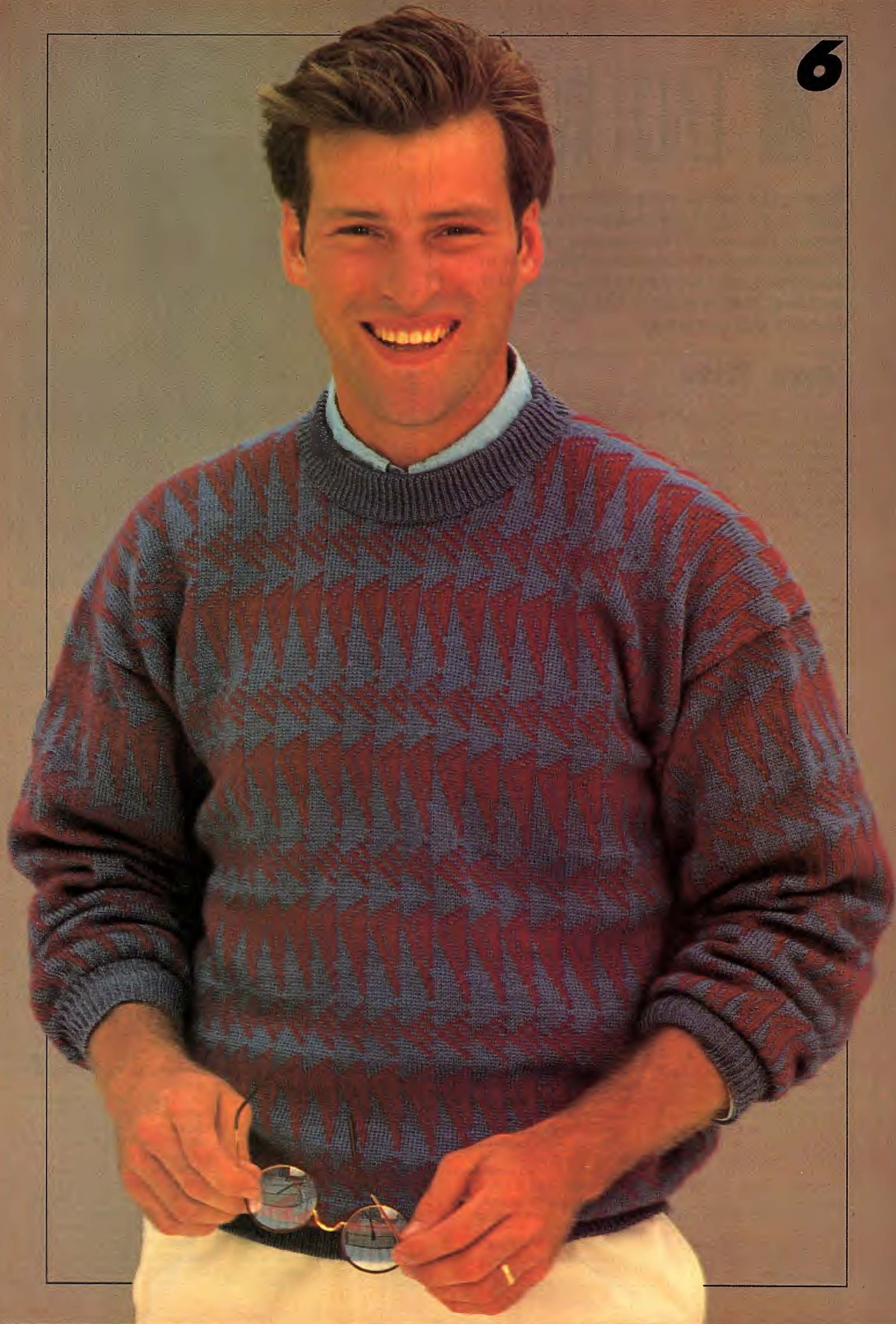
Push 50 [53, 53, 56] Ns at left and right of centre 0 to WP. 100 [106, 106, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 156 [162, 168, 174] sts. K 22 [30, 21, 29] rows. RC shows 161 [169, 175, 183] and work measures 41 [43, 44.5, 46.5] cm, 16¼ [17, 17½, 18¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for





T E A C H - I N

During the last two months I've been writing about round necks and round neck bands. This month I'm moving on to **V-necks**. Again this article will consist of exercise pieces for you to knit, so read this article at your machine. The only way to learn to knit is to knit!

Ann Kite

Cast on 70 stitches and knit about 90 rows finishing with the carriage at the right. Put the 35 needles at the left to holding position and set the carriage to hold. Put a claw weight at the left edge of the needles in working position. Don't put it in the exact centre of the machine as many knitters do because, if you do, it will be partly under the needles in holding position, so it won't pull down properly on the working needles. The left edge of the claw weight should be under needle number one on the right of the machine. Put the row counter to 000 and then knit, decreasing one stitch at the neck edge every four rows, that is at row counter 004, 008 and so on. As we're knitting stocking stitch, fully fashioned decreasing will give the best effect. If you have an adjustable multiple transfer tool, using four or five eyelets on that will give an even better effect. Be careful as you decrease not to nudge the needles in holding position back towards the upper working position. If you do, they may start to knit or, on the Silver 600/700, cause the carriage to jam. Continue until at row counter 60 you've done 15 decreases. Knit three more rows, finishing with the carriage at the left ready to shape the shoulder.

The shoulder can be shaped using the holding position in the same way as you did for the round neck. I'm going to write this part as a pattern, using the same abbreviations as I did in the article on a round neck. RC is row counter; dec - decrease; carr - carriage; N(s) - needle(s); L and R - left and right and the needles are numbered according to the numbers on the needlebed. So N L 15 for instance is the needle at number 15 on the left of centre. HP is holding position.

RC063: Carr at L. Put Ns R35 to R29 to HP. Knit 1 row.

RC064: Carr at R. Wrap N R29. Knit 1 row.

RC065: Put Ns R28 to R22 to HP, wrapping N R22 when carr at R. Knit 2 rows.

RC067: Only Ns R16 to R21 are in working position.

When using the holding position for shaping the shoulders, you don't put the last group of needles to holding position. The last step before taking the shoulder stitches off on waste yarn or casting off is to knit one row across all the shoulder stitches. This gives a neat smooth line to the shoulder. So put Ns R20 to R35 to upper working position.

To go back a moment, I said earlier that you don't bring the last group of shoulder needles to holding position. If you had, you would now be moving them back to upper working position in order to knit them. It's easier to leave them in working position in the first place.

Now knit one row across the right shoulder (Ns R16 to R35) and then cast off, or knit eight rows of waste yarn and strip off.

I always start the second side of the neck with the carriage at the left, except on those few occasions when I'm knitting a pattern stitch which is directional (that is where each row has to be knitted in a specific direction, as for instance when knitting lace). At the moment we're knitting stocking stitch, so we can start with the carriage at the left. This means that the yarn end will be at the left and can be sewn into the side seam. If it was at the right, it would have to be sewn into the neckband and might cause bulk in a sensitive place if you're not careful.

So with the carriage still set to hold, pass it across the needles in hold, to the left of the machine. As we want all the needles to knit, they can be left in holding position. Return the holding lever(s) on the carriage to the knitting position and all the needles will knit. You only need to return needles to the upper working position when you want to knit some, leaving the rest on hold.

The left side, of course, is knitted in exactly the same way as the first.



When knitting the back I put a curve on the back of the neck as I believe it helps the neckline to sit better. Unlike on a round neck, I cast off across the centre back (rather than taking off on waste yarn). You don't have to worry about a V-neck going over the head, so it's alright to employ casting off in its construction.

Also, when knitting the neckband, I pick up across the back of the neck in two separate halves (the neckband is seamed at the centre back). If I were to use waste yarn, this would mean taking the back of the neck off on two groups of waste yarn. On the whole, casting off is simpler.

So for the back, cast on 70 stitches and knit about 153 rows, finishing with the carriage at the right. Put the RC to 000.

RC000: Using a spare piece of yarn, cast on over Ns L13 to R13. Put Ns L35 to L14 to HP. Knit 1 row.

RC001: Carr at L. Put Ns R35 to R29 to HP. Knit 1 row.

RC002: Carr at R. Wrap N R29. Dec N R14. Knit 1 row.

RC003: Put Ns R28 to R22 to HP. Knit 1 row.

RC004: Wrap N R22. Dec N R15. Knit 1 row.

RC005: Put Ns R22 to R35 to upper working position. Knit 1 row.

RC006: Cast off and strip off on waste yarn Ns R16 to R35.

With the carriage still set to hold, pass it across the needles in hold to the left of the machine. Set the carriage to knit and knit 1 row from left to right. Set the row counter to 001 and knit the left shoulder in exactly the same way as the right side, though obviously

reversing the shapings.

Now steam or press both pieces and join *both* shoulders ready to put on the neckband.

Next month I'll be writing about two sorts of bands for a V-neck. However, note one final point. I'm often asked how to prevent V-necks gaping. Notice that when you knitted the exercise piece I suggested decreasing stitches every four rows starting on row 4. I always delay the start of the decreases. I never decrease on the first row; if you do, you have two decreases at the point of the V, and I think this encourages "the gapes". My way, the V starts, in effect, with a slit which, combined with an effective neckband, discourages "the gapes".

As I said in earlier articles, don't be afraid to alter patterns to suit your own ideas about knitting methods. So if a pattern says "decrease one stitch on the first and every following 6th row", you can always leave out the first decreasing. This will mean of course that you end up with one extra stitch left at the shoulder, and you will have to organise an extra stitch on the back shoulder as well.

One idea I want to get across in these articles is that you don't have to knit something the way someone else suggests. Do read patterns and look for new techniques and new ways of constructing garments. You can learn a lot that way, but don't be afraid to adapt and alter, if you think that will give a better result.

Finally, a Merry Christmas and Happy New Year. I hope you find time for some knitting!

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 53 [57, 61, 65, 69, 73] Ns at left and right of centre 0 to WP. 106 [114, 122, 130, 138, 146] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 52 [57, 61, 64, 69, 73] Ns at left and 52 [56, 61, 64, 68, 73] Ns at right of centre 0 to WP. 104 [113, 122, 128, 137, 146] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

106 [114, 122, 130, 138, 146] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Cont in Fair Isle, but do not release card. K 4 rows B/C. Remove card. Make a hem by placing loops of last row worked in MC on to corresponding Ns. Insert punchcard 2 and lock on first row. Set RC at 000. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt **. K 128 [138, 160, 176, 190, 200] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 26 [26, 30, 30, 32, 32] sts. Using nylon cord, K 40 [44, 46, 50, 53, 57] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt row. 30 [34, 36, 40, 43, 47] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 114 [124, 146, 162, 176, 186] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [16, 20, 20, 22, 22] sts. Using

7 CHILD'S CHRISTMAS FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Emu Superwash 4-ply

4 [5, 5, 6, 6, 7] × 50g balls in Navy (MC).

1 [1, 1, 2, 2, 2] × 50g balls in Blue (A).

1 [1, 1, 1, 2, 2] × 50g balls in White (B).

1 [1, 1, 1, 1, 1] × 50g ball in Red (C).

1 [1, 1, 1, 1, 1] × 50g ball in Green (D).

GARMENT WEIGHT

Finished garment in third size weighs 330g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire, BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82, 87] cm, 24 [26, 28, 30, 32, 34] in. Actual size 67 [72, 77, 82, 88, 93] cm, 26½ [28½, 30½, 32½, 34½] in.

Length to shoulder 41 [43.5, 49.5, 53.5, 57.5, 60] cm, 16¼ [17¼, 19½, 21, 22¾, 23¾] in.

Sleeve seam 28 [31, 33.5, 36.5, 38.5, 40.5] cm, 11 [12¼, 13¼, 14½, 15¼, 16] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch-cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 2

K 11 rows MC/B, 2 rows MC only (st st), 7 rows MC/A, 2 rows MC only (st st), 1 row MC/C, 1 row MC/B, 2 rows MC/C, 12 rows MC/D, 2 rows MC only (st st), 7 rows MC/A and 2 rows MC only (st st). These 49 rows form pattern.

nylon cord, K 45 [49, 51, 55, 58, 62] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 30 [34, 36, 40, 43, 47] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 34 [36, 38, 40, 42, 44] Ns at left and right of centre 0 to WP. 68 [72, 76, 80, 84, 88] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard 2 and lock on first row. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt 2. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 94 [100, 106, 112, 118, 124] sts. K 3 [6, 9, 14, 15, 14] rows. RC shows 91 [101, 111, 123, 131,

137] and work measures 23.5 [26.5, 29, 32, 34, 36] cm, 9¼ [10½, 11½, 12¾, 13½, 14¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 48 [52, 56, 60, 64, 68] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 47 [50, 56, 59, 62, 68] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 68 [72, 76, 80, 84, 88] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 126 [126, 134, 134, 138, 138] Ns to WP. With P side facing, pick up 60 [60, 64, 64, 66, 66] sts around back neck and 66 [66, 70, 70, 72, 72] sts around front neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Cont in Fair Isle but do not release card. K 4 rows B/C. Remove card. Make a hem by placing loops of last row worked in MC on to corresponding Ns. Cont in st st and MC, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1×1 rib. Transfer sts from 1×1 rib. Cont in 1×1 rib. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts to main bed. Cast off loosely.

MACHINES WITHOUT RIBBER

Dec 1 [1, 0, 0, 1, 1] st. 125 [125, 134, 134, 137, 137] sts. Transfer every 3rd st to adjacent N and push empty Ns to NWP. Using MT-1, K 9 rows. Using MT-2, K 11 rows. Using MT-1, K 9 rows. Push empty Ns to WP. K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.



SIMPLY SILVER

This month offers rather a mixed bag, but still concerned with the Design Controller. First, here is some extra information about the basic program for reading a pattern into the Design Controller.

Liz Norton

I wrote about the basic program in the October issue. Since then, I've been working on the Design Controller and I've learnt something which really should have been included in October. However, machine knitting is like that, one goes on learning, often in an accidental way and accidents don't take notice of things like copy dates. So I'm starting off with what is really a footnote to October's article.

As I said then, when reading a pattern into the Design Controller you key in electronically the number of rows and stitches to be read. The stitch width indicator is always set to 60 on the "580", and on the EC1 pattern controller the right indicator is set at 60 and the left indicator to the left edge of the pattern required.

I was reading one of the patterns from the EC1 pattern pack. The particular mylar sheet I was using had two patterns side by side. I wanted to read the left-hand pattern, which was 28

stitches wide. I keyed in 28 stitches as the width of the pattern, but when the mylar sheet was scanned, *both* patterns appeared in the display. That is, the full 60 stitches were being scanned.

I thought at first that I'd made a mistake. However, when scanning was complete I keyed in "Knit" and "=" and only the required 28 stitches appeared in the display. If you have the new manual that now comes with the Design Controller, it may be that this is explained there. However, if like me, you haven't got the new manual and have only the older 580 manual and the machine manual for the 890, you may have been puzzled by this effect.

My accidental discovery also illustrates another point about these machines. Sometimes when I'm doing something for the first time, the machine does something that I don't expect. My first thought is always that I've

made a mistake. However, if I press on and complete whatever I'm doing (in this case keying in "Knit" and "=") I often find that there isn't a mistake and, by the time I've completed the program, everything is correct and clear.

Next month I want to write about the program for combining two patterns into one. This program uses the memory card so let's look at that before moving on to the details of the program.

The memory card is very simple to use, it slots into the right hand side of the Design Controller. Before it can be used to save patterns it has to be prepared, or "formatted", to use the technical word. If you've not used your card yet, insert it into the Design Controller. (The Design Controller should be connected up to the machine and switched on in the usual way.) Key in SAVE F1. Sm will be displayed; key in "=" and the display will say FORMAT? Notice the question mark. It means "Are you sure?". It's asking you this because, if you *do* have any patterns saved on the

card, they will be erased when the card is formatted. However, assuming this is a new card with nothing saved on it, key in "=", SET CARD is then displayed. If you have not already inserted the card, do so now. Key in "=" and COMPLETED will flash up followed by OK. The card is now ready to save patterns.

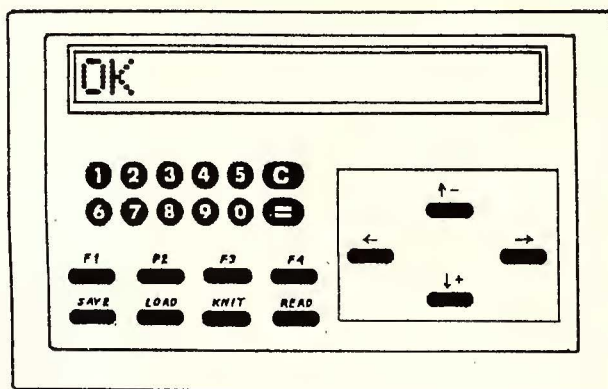
The card will save any pattern in the Design Controller. So, if you have a pattern on a mylar sheet that you want to save on a card, read it into the Design Controller in the usual way. Then key in SAVE and "=", and SET CARD will be displayed. Insert the card (if it isn't already in) and key in "=". The display will show a number and PAT. The number is the number allocated to that pattern by the Design Controller. (You need to know this in order to load the pattern next time you want to use it.) Key in "=" and OK will be displayed; now the pattern has been saved on the card.

To load a pattern from the card, insert the card into the Design Controller (which must of course be connected up to the machine and switched on). Then key in LOAD and the number of the pattern. Key in "=" and SET CARD will be displayed. Key in "=" again and the number of rows and stitches in the pattern will be displayed. Key in "=" again and OK appears; the pattern has been loaded into the Design Controller. If you key in KNIT and "=", the pattern will be displayed.

There are also programs to tell you how many patterns are on the card and to erase patterns.

To find out how many patterns there are on the card – with the card inserted in the Design Controller, key in LOAD F1 = =, and the number of patterns on the card will be displayed. Note that this program displays PATS in the plural, whereas when a number is being allocated it's PAT in the singular that is displayed.

When you use the program to erase a pattern, it always erases the *last pattern saved*. Key in SAVE F2. Sx will be displayed. Key in "=", and ERASE? will be displayed. Notice that any program involving erasure always has a question mark, meaning "are you sure?". Key in "="



Pattern No 3-25 from EC1 basic pack.

Pattern No 3-24 from EC1 basic pack knitted with the No 6C light on.



(assuming that you do want to erase), and SET CARD is displayed. If you haven't already inserted the card, do so now, then key in "=". COMPLETED flashes up followed by OK.

The last pattern saved has now been erased. If you want to check that the program works, that is that a pattern is deleted, check the number of patterns on the card using the appropriate program before and after using the erasure program. You will be reassured to find that there is one pattern less on the card after using the erasure program.

When you use the erasure program, you don't erase any pattern that is in the Design Controller. So, if you want to erase a pattern from the memory card before saving the pattern you currently have in the Design Controller, you can.

In fact you can use any program for the memory card, except the "load a pattern" program, without interfering with any pattern currently in the Design Controller. When you load a pattern of course, whether from the memory card or by reading a mylar sheet into the Design Controller, any pattern in the Design Controller is replaced by the new pattern.

When you do use a program involving the memory card, the program will always tell you to SET CARD at some point. This isn't the only time you can insert the memory card, it's simply the point you cannot go beyond without inserting it. It's alright to insert the memory card at the beginning of the program if you prefer.

If the memory card isn't inserted properly when SET CARD is displayed, when you key in "=" to confirm that it is, NO CARD will be displayed. After inserting the card properly, you have to go back to the beginning of the program.

The memory card is so useful, so do familiarise yourself with it. It is so easy to load a pattern from it – much quicker than reading a mylar sheet into the Design Controller, particularly if it's a big pattern.

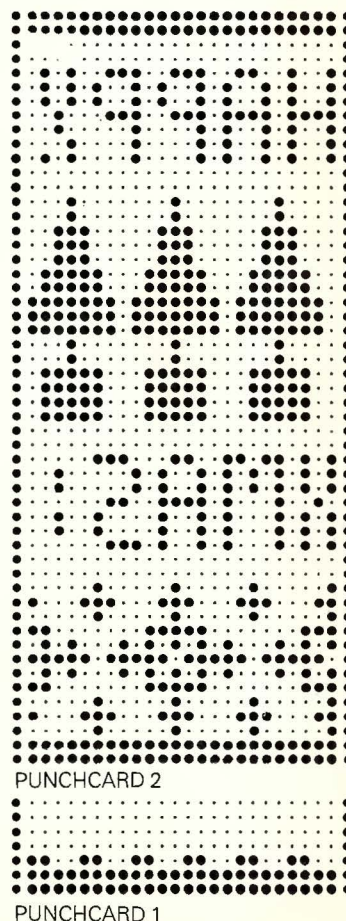
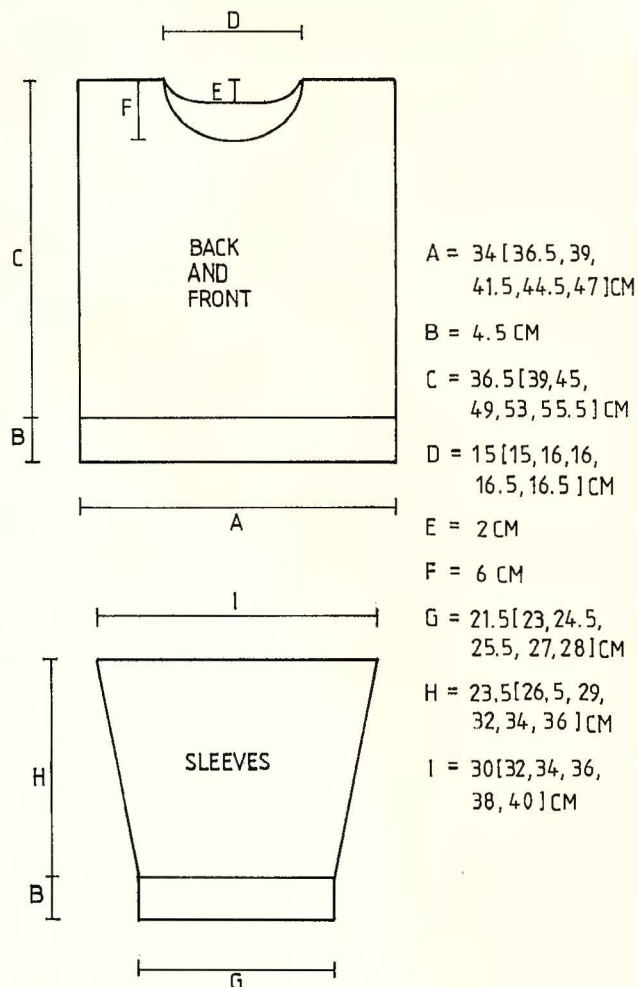
If you design a lot for yourself, you can save your own designs on the memory card. This allows you to erase the pattern on your mylar sheet, freeing it for your next design. You won't have to make a choice between erasing the pattern from the mylar sheet and losing it, or keep buying mylar sheets for your new designs.

I also find I like knitting with the Design Controller. You don't have to worry about "beating the machine" at the end of a pattern repeat. More over, you don't have to pause as you do with a mylar sheet while it rolls back to the first row of the pattern.

Finally, take care of your memory card. It is packed with electronics, so don't drop it, put it on the floor where you might stand on it, or keep it in the sunlight. In short, take care of it! The only other thing that remains to be said is "MERRY CHRISTMAS AND A HAPPY NEW KNITTING YEAR".

Ann Kite's VIDEO NO.4

"Programming the Knitmaster electronics – Part A" covers the basic uses and programs for the memory card.



PUNCHCARD 2

PUNCHCARD 1

8



8 KNIT-WEAVE BAG

PATTERN RATING

- * Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines or electronic machines.

MATERIALS

Twilleys Secco.
4 x 50g balls in Black (MC).
Twilleys Handicraft Cotton D42.
1 x 100g hank in Cream (C).
1/4 metre black cotton material.
3 toggle buttons.

The fibre content of Secco is 100% Super Mercerised cotton. D42 is 100% Cotton. For further information about these yarns, please write to H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

Secco is medium weight and knits as four ply.

TENSION

24 stitches and 40 rows to 10 cm, 4 in measured over weaving pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

BACK AND FLAP

Using MC, cast on 52 sts by hand.
*Insert card and lock on first row.
Take carriage across twice without knitting. Set RC at 000.
Using MT, release card and cont in weaving patt with MC in feeder 1/A and weaving with C *. Shape sides by inc 1 st at each end of every alt row until there are 72 sts. RC shows 20. Dec 1 st at each end of every 10th row until 62 sts rem, then on every foll 11th row until 58 sts rem. RC shows 92 **. Place marker at each end.
FLAP
K 32 rows. RC shows 124. Cast off.

FRONT

Work as for back and flap to **. Cast off.

GUSSET

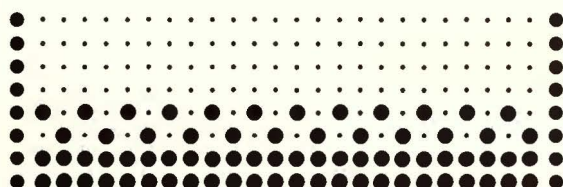
Using MC, cast on 166 sts by hand. Work as for back and flap from * to *. K 44 rows. Cast off.

POCKET

Using MC, cast on 30 sts by hand. Work as for back and flap from * to *. K 48 rows. Cast off.

POCKET GUSSET

Using MC, cast on 86 sts by hand. Work as for back and flap from * to *. K 16 rows. Cast off.



On the blank card, punch two rows of holes as usual.
Then punch these two rows throughout card.

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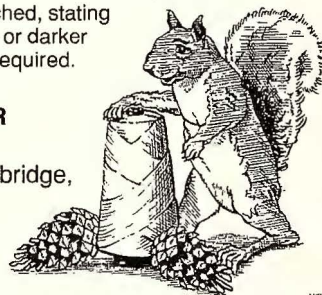
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Send sample of yarn to be matched, stating whether an exact match, lighter or darker tone, or a complete contrast is required.

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13/12



SNOWMAN

BODY AND HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Place marker at each end. Using MT+1, K 18 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 8 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 18 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAT

Push 44 Ns to WP. Push the 3rd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and A, K 16 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed. Set RC at 000. Using MT, cont in stripes of 2 rows A and 2 rows B. K 12 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

SCARF

Push 10 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 2 rows A and 2 rows B, K 78 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Thread a length of matching yarn through open loops of first row on body, arms and scarf. Unravel WY. Sew a line of gathering sts between markers. Draw up sts at

9 CHRISTMAS ORNAMENTS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply Acrylic.

A small amount in White (MC), Red (A), Green (B), Black (C), Light Blue (D), Flesh (E), Yellow (F) and Dark Blue (G).
Stuffing.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side, except for Santa's beard. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

lower edge of body and fasten securely, then join back seam. Turn to right side and stuff. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Draw up hand sts and join arm seams. Turn to right side. Draw up sts at top of arm and join to body. Draw up sts at top of hat and fasten securely, then join seam. Attach to head. Draw up sts at each end of scarf and secure. Wrap around neck and cross over. Secure with small sts. Embroider eyes and 3 buttons in C and mouth in A.

SANTA

BODY AND HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 26 rows. Using C, K 4 rows. Using A, K 10 rows. Using E, K 18 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 8 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using E, K 6 rows. Using A, K 12 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BEARD

Using MC, cast on 20 sts by hand. Set RC at 000. Using MT, K 2

rows. Dec 1 st at each end of next and every foll alt row until 2 sts rem. Cast off.

HAT

Push 44 Ns to WP. Push the 3rd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 16 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Set RC at 000. Using MT and A, K 10 rows. Dec 1 st at each end of every row until 2 sts rem. Cast off.

MAKING UP

Thread a length of matching yarn through open loops of first row on body and arms. Unravel WY. Sew a line of gathering sts at neck. Draw up sts at lower edge of body and fasten securely, then join back seam. Turn to right side and stuff. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Draw up hand sts and join arm seams. Turn to right side. Draw up sts at top of arm and join to body *. With P side facing, attach beard to face by sewing tiny sts at each corner. Join hat seam. Attach to head. Fold over to side and secure. Embroider eyes in C and mouth in A.

CHRISTMAS ANGEL

BODY AND HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set

RC at 000. Using D, K 30 rows. Place marker at each end. K 10 rows. Using E, K 14 rows. Using F, K 4 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Work as for arms of Santa using D instead of A.

WINGS (KNIT 2)

Using MC, cast on 11 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 10 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 10 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

TWISTED WAIST CORD

Using F, cut a length 152.5 cm, 60 in long. Fold in half. Tie a loop at each end. Attach loop to a door handle, twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

Sew a line of gathering sts between markers. Work as for Santa to *. Pull up gathering sts at waist and secure. Attach wings to back using tiny sts. Using F, wrap around 3 fingers, 10 times. Attach loops to one side of head. Rep for other side. Embroider eyes in G and mouth in A. Using E, sew hands tog in praying position and attach to body. Tie twisted waist cord around waist in a bow.

TO FINISH

Make 3 twisted cords - 2 in A and 1 in F. For each cord: cut a length 46 cm, 30 in long. Tie a loop at each end. Attach loop to door handle, twist the other end, then fold in half, it will twist itself tog. Neaten ends. Attach a cord to each figure.

These could alternatively be made into a mobile (see October issue of *AMM*).



COMPETITION

Bob Daw

IS 7 YOUR LUCKY NUMBER?



1	C	*							
2		H	*						
3			R			*			
4				I			*		
5					S	*			
6						T		*	
7							M	*	
8	*							A	
9	*								S
10						*			S
11			*					G	
12							N		*
13	*					I			
14					T			*	
15				E			*		
16			E				*		
17		R				*			
18	G								*

It will be for the winner of this

A DAY OF DAYS

COMPETITION ENTRY FORM

DECEMBER 1991



The asterisked word reads:

Name

Address

Postcode

My machine is a

Please cut out the form and send to MKM Competition, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Photocopies are not acceptable.

GF17

Magic Press 7

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Some people enjoy ironing so this competition is not for them but for the majority, who find it a dreadful chore, the Singer ironing press is well named – just Magic!

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Holy Mother and Child
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Holly and Ivy
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May all the blessings be yours this Christmastime

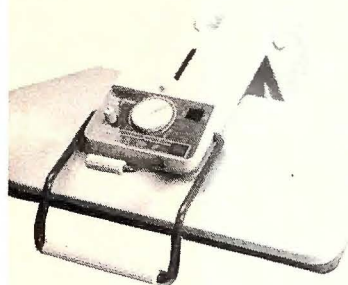
A time to remember, to celebrate and, of course, to take part in *Machine Knitting Monthly's* Prize Competition.

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CLUES

1. Roasting by the open fire?
2. Edible Santas trimming the tree
3. Joseph's profession
4. Particular systems of faith and worship
5. Forced into a *pure dress*
6. Daring enterprise commencing with a Christmas calendar?
7. Number of ladies soundly in charge
8. A *cold train* in statement of faith
9. Bermuda, Right angled or Isosceles?
10. Watching their flocks by night
11. Point before deuce
12. Inside package but it *'aint coned*
13. Emblazoned in light
14. They may owe something to a *best aunt*
15. *Mind noise* and watch the size?
16. *Stir a cone* to provide them
17. Placed a gift before the junior editor?
18. *Strange Di* on the slopes

COMPETITION RULES

1. Only entries on forms cut from the magazine will be accepted. You should send your entry form to December Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st December 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

◀65

POCKET FLAP

Using MC, cast on 26 sts by hand. Work as for back and flap from * to *. Shape sides by inc 1 st at each end of every 16th row until there are 30 sts. RC shows 32. Cast off.

STRAP

Using MC, cast on 10 sts by hand. Work as for back and flap from * to *. K 440 rows. Cast off.

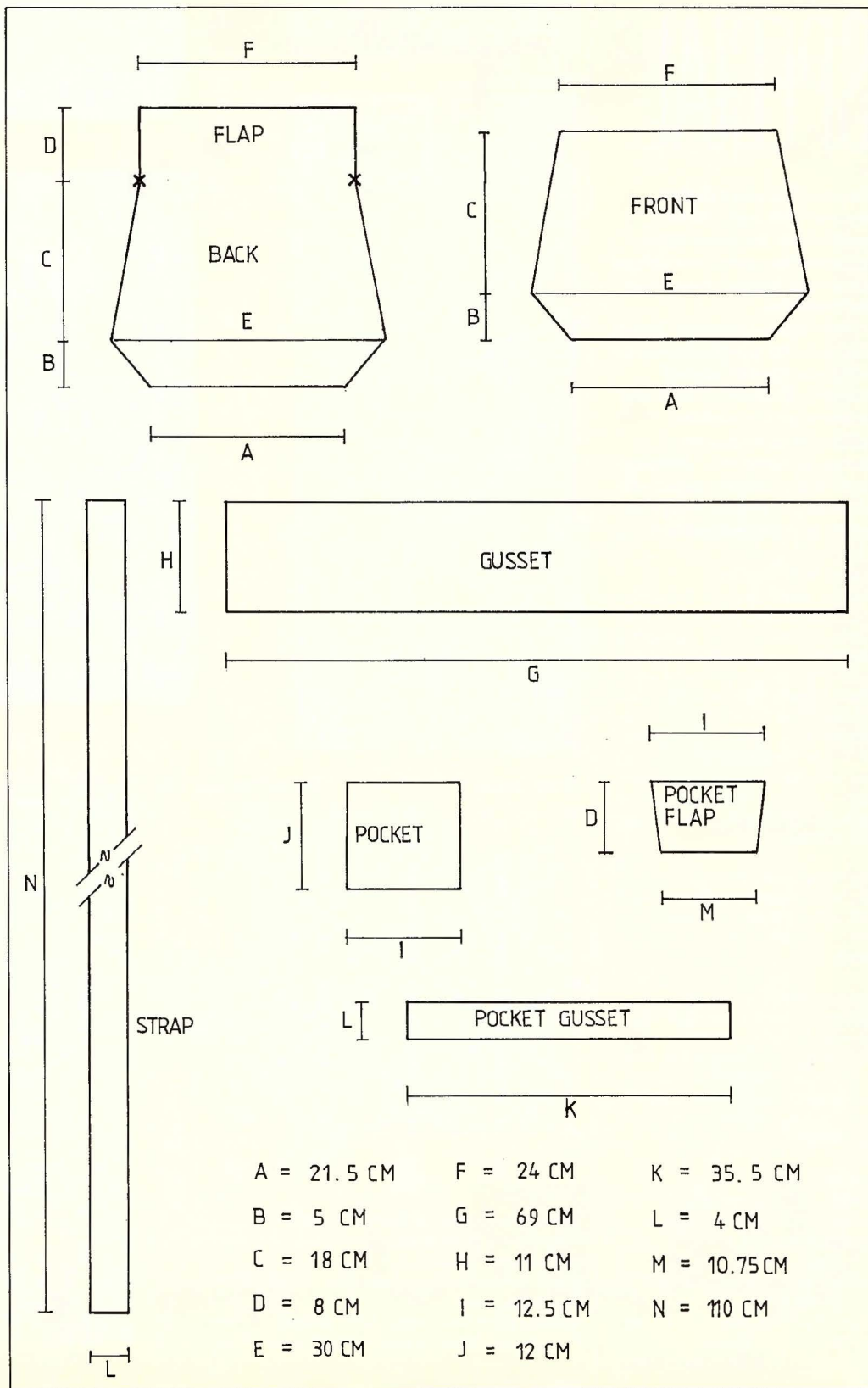
PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Cut black material into strips 3.5 cm, 1½ in wide. With K sides tog, join gusset to front along side and lower edges making a curve on corners. Bind with strip of black material. With P sides tog, join pocket gusset to pocket along side and lower edges making a

curve on corners. Bind top of pocket and pocket gusset with strip of black material. Position pocket on front and stitch in place. Bind lower and side edges of pocket flap making a curve on corners. Position on front above pocket. Bind gusset, front and pocket flap tog. With K sides tog, join gusset to back along sides and lower edges, making a curve on corners. Bind back and flap. Bind strap. Join strap to gusset on inside. Make loops for toggle buttons from black material and sew to flap and pocket flap. Sew on toggle buttons.



RIS BISHOP SPECIAL

For my Christmas design 'special' this year, I have created two patterns which I hope will be useful throughout the winter season, going into the New Year.

The 'winter windows' design was inspired by snowflakes on an old-fashioned 'leaded' window, including bird motifs to break up the abstract pattern. The 'snowstorm' design is based on a 'close-up' view of a snowflake and it can be used as a border design or an all-over Fair Isle pattern.

Yarns and colours

Both of these designs need a dark background colour, and white or cream as the contrast. Use a dark or bright colour like black, blue or green for the background if you want a bold effect, or use a more muted tone or neutral colour like grey or mink, for a more subtle look. Yarns like chenille or bouclé used for the 'snow' (i.e. contrast colour) with a smooth background yarn are particularly effective for these designs.

Winter windows

Knit as a straightforward Fair Isle design with black, or darkest colour in feeder 1 and white in feeder 2.

Snowstorm

Knit welts and so on in black or darkest colour.

Knit design (29 rows) in Fair Isle with black in feeder 1 and white in feeder 2. Knit two plain rows black before repeating Fair Isle pattern.

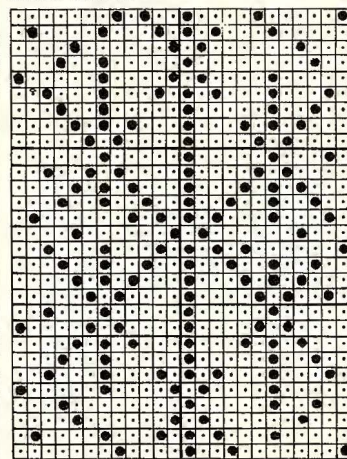
Borders

The garment illustrated with designs used as borders, was knitted as follows :-
Knit welts in white.

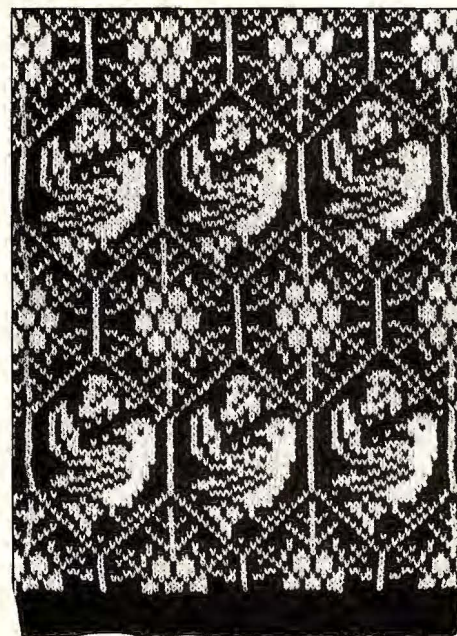
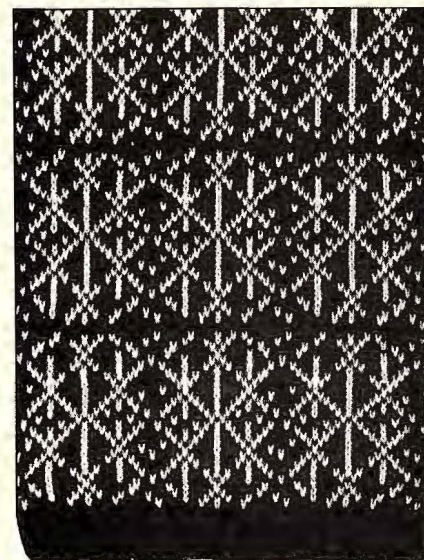
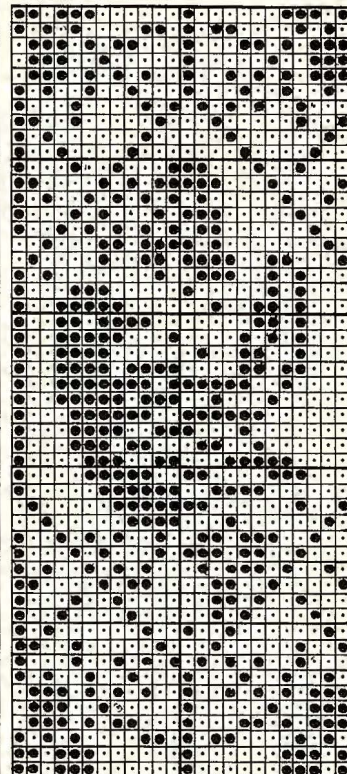
*Insert 'winter windows' card and lock at row 45.

(Punchcard machines - clip card together so that design is continuous.) Knit four plain black rows.

Snow Storm

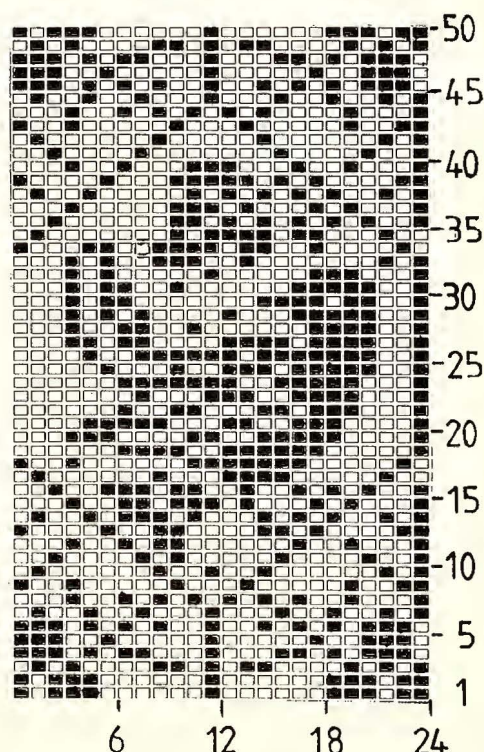
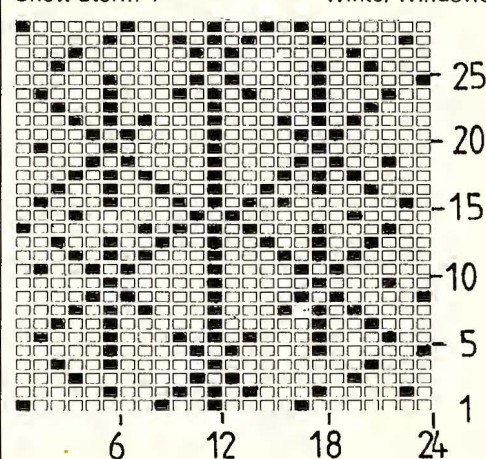


Winter Windows



Snow Storm ▼

Winter Windows ►



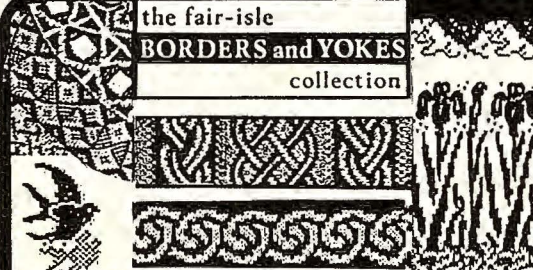
Release card and knit rows 45-50 and 1-7 inclusive (13 rows in all) in Fair Isle, with black in feeder 1 and white in feeder 2.

Insert 'snowstorm' card and lock at row 1. Knit four plain black rows.

Release card. Knit 'snowstorm' design (29 rows) in Fair Isle with black in feeder 1 and white in feeder 2.

Repeat from *



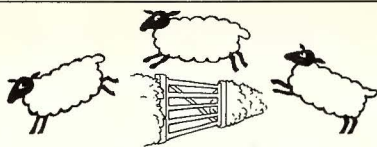
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IRIS BISHOP

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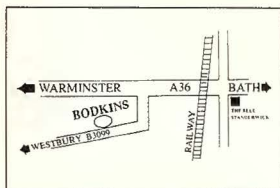
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NS

10 CUSHION COVERS

PATTERN RATING

* Easy to knit

MACHINES

This pattern is suitable for chunky machines including the Bond.

MATERIALS

EACH CUSHION

Hayfield Brig Aran
3 x 100g balls in Cream (MY)
4.5 mm crochet hook
30 cm, 12 in zip fastener (optional)
Cushion pad.

The fibre content of this yarn is 100% Pure New Wool. For further
information about this yarn, please write to Hayfield Textiles Ltd.,
Glusburn, Keighley, West Yorkshire BD20 8QP.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting

MEASUREMENTS

TUCK STITCH COVER

Knitted size approx 46 cm, 18 in x 43 cm, 17 in

EYELET PATTERN COVER

Knitted size approx 41.5 cm, 16 1/2 in x 43 cm, 17 in

TENSION

15 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch
(tension dial setting approximately 8).

KNITTING NOTES

We used knit side of knitting as right side of eyelet pattern cover.
We used purl side of knitting as right side of tuck stitch cover.



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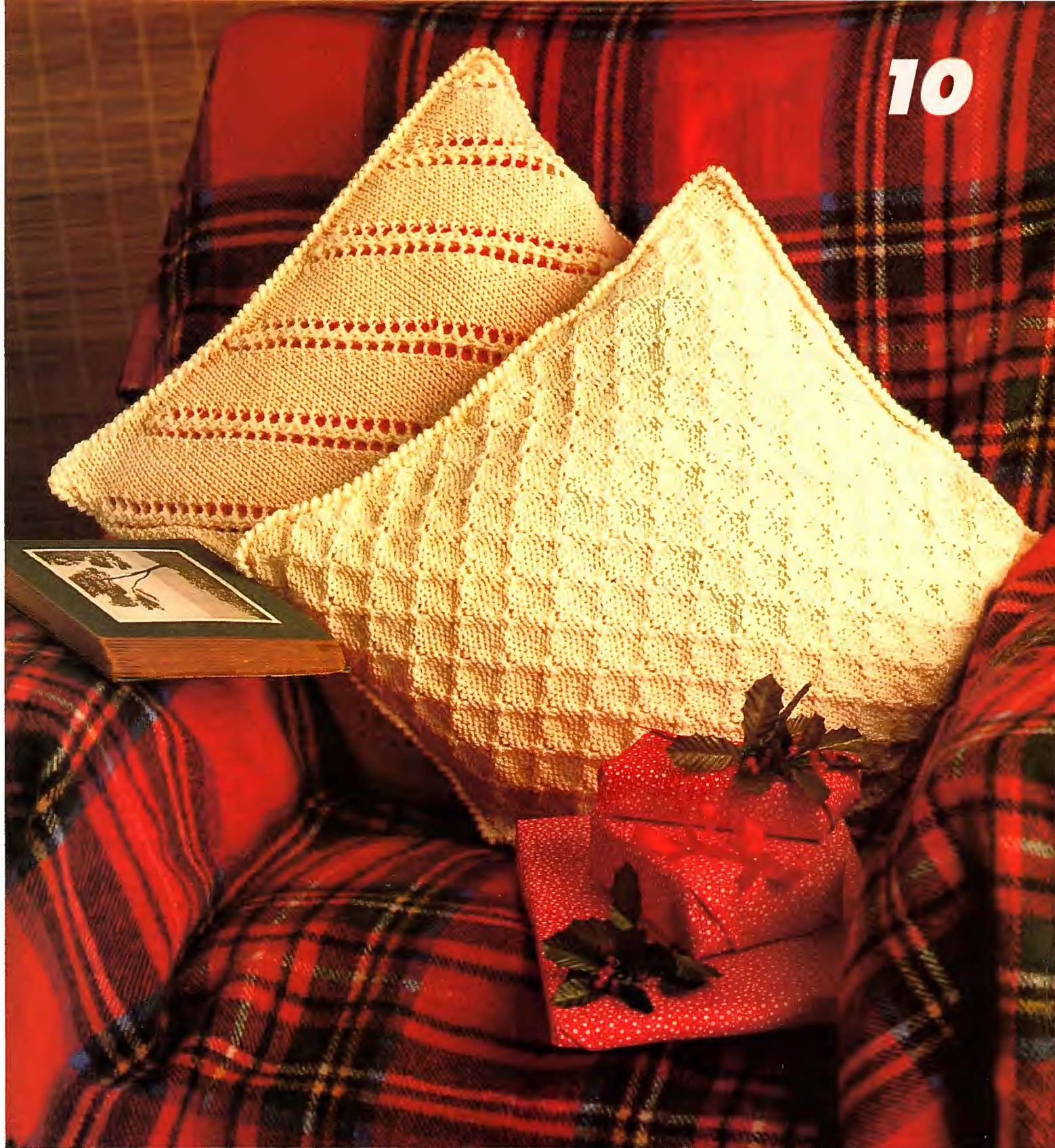
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15126 VISA



TUCK STITCH COVER

Push 65 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows **. * Counting from the right edge, push every 6th N to HP, K 4 rows. Push Ns from HP to UWP, K 2 rows. Counting from right edge, push the 3rd and every foll 6th N to HP, K 4 rows. Push Ns from HP to UWP, K 2 rows. Rep from * 10 times more. RC shows 134. Set RC at 000. Cont in st st. K 102 rows. Place loops of first row worked in MY on to correspond-

ing Ns. Unravel WY when work is completed. K 1 row. Cast off.

MAKING UP

Join one end. With right side of work facing, work 1 row of DC along all closed edges then along front edge of opening only, working 3 DC in each corner. Join with a slip st, do not turn, work 1 row DC from left to right. Fasten off. Insert cushion pad. Join opening or sew in optional zip fastener.

EYELET PATTERN COVER

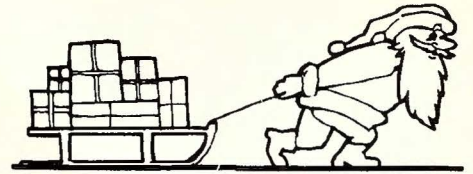
Work as for tuck st cover to **. Counting from the right edge, transfer the 8th and 10th sts, then every foll 10th and 12th sts on to adjacent N at right, leaving empty Ns in WP. K 2 rows. Counting from the right edge, transfer the 7th and 9th sts, then every foll 10th and 12th sts on to adjacent N at right, leaving empty Ns in WP. K 2 rows. Cont in this way moving the eyelets one st to the right every two rows until RC shows 92. K 2 rows. Set RC at 000. Cont

in st st. K 92 rows. Place loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

MAKING UP

Join one end. With right side of work facing, join MY at lower edge of first eyelet row. Work a row of DC on row of eyelets, working first into right hole then into left hole. Fasten off. Work on each eyelet row in the same way. Complete as for tuck stitch cover.

QUESTION TIME



This is the final Club Meeting of the old year and, as we look forward to 1992, think of the wonderful time you are going to have at your machine in the New Year. There will be lots of new things to learn, new experiments to make and who knows what may be in store for us in the machine knitting world.

Pat Coulston

I am going to start with a couple of machine 'technical' points, ones which have arisen amongst us here in the last month. Firstly, the retaining bar – some people call it the Sponge Bar. Although I know that we talked about this in August, it is so important it must be emphasised regularly.

The retaining bar is the long bar that runs the length of the machine and keeps the needles in their correct place. It is metal on one side and has a sort of foam backing on the other side. This bar takes all sorts of punishment, but the worst that the knitter hands out to it is sheer neglect. When you change a needle, you usually push the bar out to one side, change the needle(s) and push it back in again (and no, you should not use the latch tool to push it out, nor the single prong of the transfer tool, but a firm screwdriver). Fine, so far, but it should have better treatment than that. I want you to examine it properly.

Pull the bar right out and now see what you find. You will notice that the centre of the sponge bar is depressed (so would you be, if you had been treated badly!) or flattened, compared with its two ends, which will be less flattened. If the sponge is 'dead' flat and worn, it is time you replaced it. Also, if the outside edges of the backing have come away from the foam (and I have seen them completely in rags and tatters) replacement is necessary. Sometimes, the foam gets lots of whiskers – trim these, do *not* pull them off. When you come to replace the bar, you must tell your dealer or Mail Order company, the make of your machine and the model number, for example Brother 830, Brother 881, Knitmaster 360 and so on. You *must* get the correct bar for your machine. Some models, for the Brother machines, are longer than others.

This bar not only holds the needles in place but it holds them

in the correct place, so that when the needles are brought forward through the main carriage to knit the stitch, they come forward at the correct angle, through the little cams and so on. It stands to reason then, that if the retaining bar is worn or flat, the needles will come forward at an incorrect angle. This is why so many knitters get problems with mis-knitting, dropped stitches and such like and then blame the poor old machine.

Whilst the retaining bar is out, note that the needles have been released and have sprung up a little. Now is the time to remove the protecting strip completely and give it a good clean with a dry cloth or tissue. If this protecting strip is damaged, torn, gnarled or shows signs of distress, buy a new one. Again, a damaged protecting strip catches the needles and more problems arise. Take your brush and you can now easily clean all the fluff and dust from under the needles.

When you return the protecting strip, do make sure you centre it correctly. Look for the '0' in the centre on the top of the needlebed and that must come exactly between the first needle on the left and right.



This is quite easy – you just have to be careful of two things: a) that the underside of the bar is the foam part, b) that the retaining bar goes back over the needles. It is obvious if you think about it – its purpose is to keep all the needles firmly in place. I emphasise this, because it is possible to return it under the needles by mistake.

Then when you put the carriage on to the machine, it will immediately jam and your machine will be in great pain and probably need a doctor. So, with your free hand, hold down the first dozen or so needles, push the bar gently into the slot and continue to insert the bar, holding down the next set of needles; continue this way until the bar is in place over all the needles. The needles are now firmly held in position and you have a happy machine.

Another little point worth mentioning is about 'oiling' the main carriage, also not forgetting the usually neglected ribber carriage. When you have brushed out all the fluff and dust, bits of yarn and other mess from beneath the carriage, it must be lightly oiled. Take another brush, a very narrow one, a child's paint brush is ideal and tip a tiny drop of oil into a container. Dip the brush into this oil and 'paint' all the edges of the metal parts beneath the carriage. This way, the oil is evenly and lightly spread. On completion, using a clean cloth or tissue, wipe away any excess of oil.

The little bottles that have a brush on the top of them (that came with the new machine) are fine to use and can be replaced if you wish. However, the larger bottles of oil, sold for sewing machines, are more economical and useful. Please, although I know I am repeating myself from other articles, do not use anything else (unless you have a Duomatic, when you use their own brand of oil). Do not use the spray oils, husband's car oil or even baby oil. The latter is super for human babies, but not so good for our mechanical babies.

Enough of maintenance (even though it is of vital importance!) and on to knitting.

At Club today, there are several suits and all have used ribbon in clever ways. Several feature patterns from Ann Brown's lovely new 'Posh Frock Suit' book in which she uses this ribbon in a most effective way.

A very attractive Fair Isle jacket, with lots of different colours caught our eye and was a 'use up' garment, we were told. In other words, the maker was using up all her odds and ends as colour two and keeping the background colour black.

Now to air one or two questions.

Q "I have heard of the expression 'cut floats' – can you say what is meant by it?"

A " 'Cut floats' means just what it says. A pattern is knitted, either in a knit weave or sometimes in Fair Isle and on completion, some or all of the floats are cut and the result is a shaggy appearance. There are, however, quite a number of pitfalls to avoid and tips that can help.

Two very good sources for this can be found in a) *Treasury of Machine Knitting Stitches* by John Allen and b) from our own Iris Bishop, in her booklet on 'Cut Floats'.

When choosing a pattern, you should have about three knitted stitches, then a float, then more knitted stitches, as in the example.

The stitches knit and anchor the work before you get the long float, which is subsequently cut.

You can cut these floats, either in the middle, or at one end to give a longer float.

You can have a pattern, with a card that is locked, so that the cut float occurs evenly all the way up the garment, or on a diagonal, making a pattern of the cut float. You do not, of course, have to cut all the floats but that creates yet another type of finish.

Care has to be taken with the yarn chosen. It is usually best to have a strong wool 4-ply for the base and several strands of finer yarn for the weaving. Or you can use a much thicker yarn for the weaving, which when cut, slightly 'fluffs' up. Remember, the floats are 'anchored' by the knitted stitches; however, if the yarn is very 'slippery' it can be pulled out rather easily.

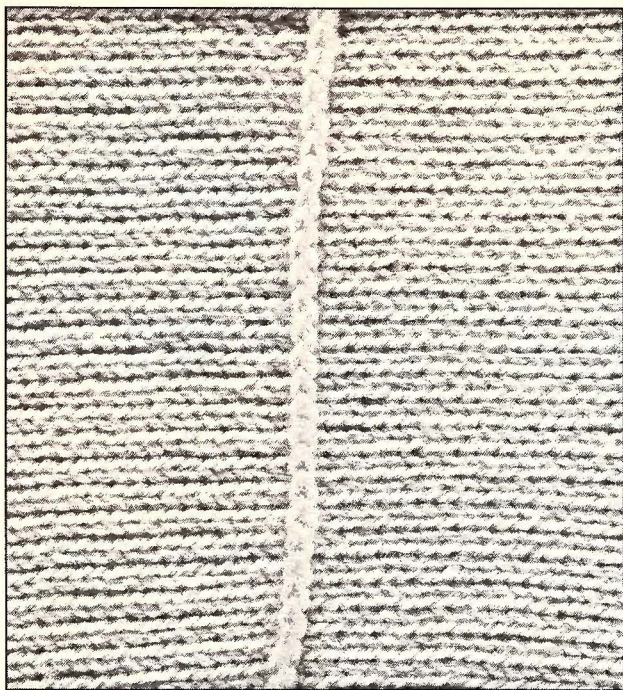
To return to the book by John Allen, mentioned above; he has some 'cut float' samples which he has felted, which again gives a totally different appearance.

When knitting, you find no special problems and can shape and so on as in ordinary knit weave or Fair Isle.

Q "I recently saw, on the shoulders of a garment, a very pronounced seam, on the right side. I liked the look of it, but don't see how it was done."

A "Nor do I really, without seeing it, but I'll attempt to guess what it could have been.

When finishing off for the shoulder, do not cast off, but

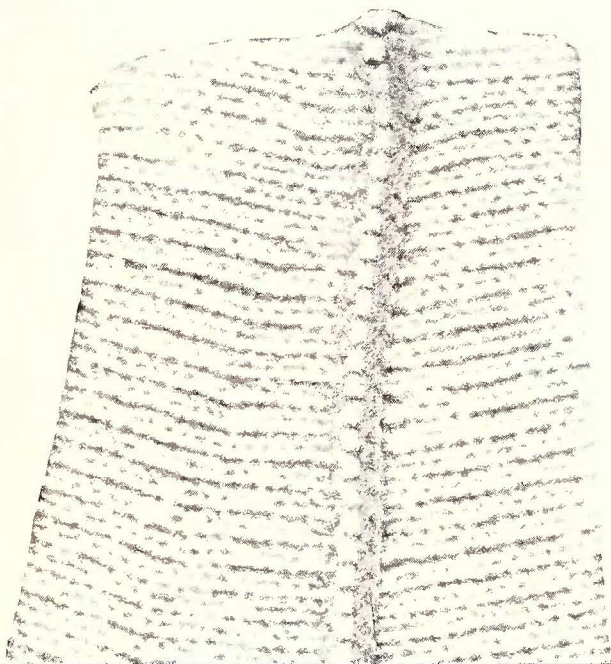


SAMPLE 1

Another way of using this technique is to join a sideways knitted skirt, featuring the seam, instead of making it invisible!

With wrong side of skirt facing you, return the stitches. With the right side of skirt facing you, return the other end of the skirt to the same needles. Using main tension, knit one row. Remove on waste yarn.

Turn the work over and return the stitches to the same needles. Using tension 10, knit one row and latch (link) off. The reason you need to remove the work, turn it and then knit one row at tension 10 before latching off, is to make a feature of the tension 10 row and also to have the chain cast off visible.



SAMPLE 2

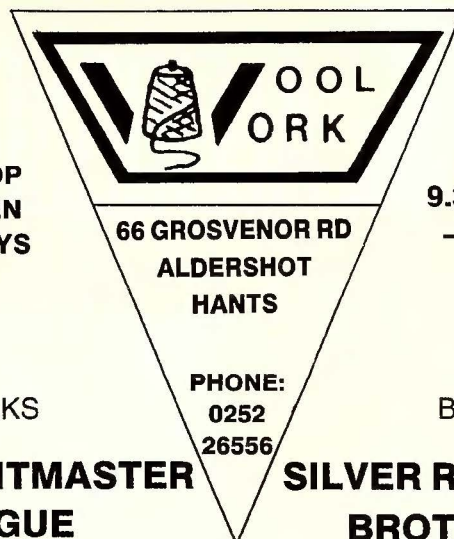
You could add an extra to this featured seam. After picking up the stitches for the second side of the skirt, change to another colour and at main tension, knit one row, turn the work and using tension 10, knit one row and latch (link) off."

shape by using holding position and on completion, knit one row and remove on waste yarn.

With wrong side of front/back facing you, return stitches to machine. With right side of work facing you, return back/front stitches, but keep them in the needles. Pull the second set of

stitches through the first set (now one stitch only remains on each needle).

Using tension 10, knit one row and latch off. The chain cast off is now visible. To make the chain lie completely flat, it may be necessary to catch it down just lightly with matching cotton.



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KALEIDOSCOPE



CUSHION COVER

Push 45 Ns at left and right of centre 0 to WP. 90 Ns. Using A, cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert Snowman card 1 and lock on first row for single motif over centre 24 Ns. K 1 row. Release card and cont in single motif Fair Isle. K 37 rows A/MC and 8 rows A/G. Remove card. Insert House card 2 and lock on first row for single motif over 36 Ns at left and 12 Ns at right of centre 0. Cont in st st and B, K 1 row. Release card and cont in single motif Fair Isle. K 18 rows B/MC, 12 rows B/G, 1 row B only (st st) and 10 rows B/H. Remove card. Insert Tree card 3 and lock on first row. Cont in st st and C, K 2 rows. Release card and cont in Fair Isle. K 4 rows C/J, 18 rows C/F and 9 rows D/F. Remove card. Insert Mountain card and lock on first row. Cont in st st and D, K 4 rows. Release card and cont in Fair Isle. K 9 rows D/A and 11 rows E/A. Remove card. Cont in st st and E, K 16 rows. RC

11 CHRISTMAS CUSHION

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

4-ply Acrylic.

A small amount in Blue/Grey (MC), White (A), Light Blue (B), Speckled Green (C), Grey (D), Turquoise (E), Green (F), Red (G), Black (H), Orange (I) and Brown (J).
38 cm, 15 in cushion pad.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

Punch cards as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

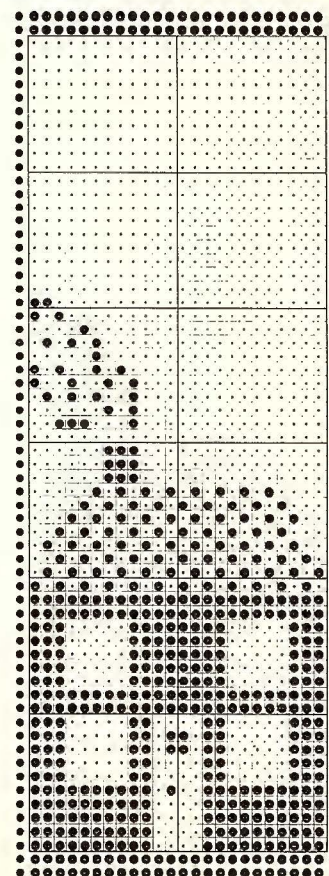
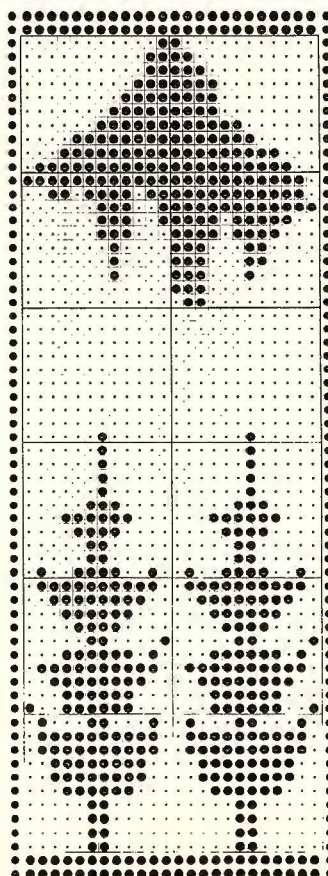
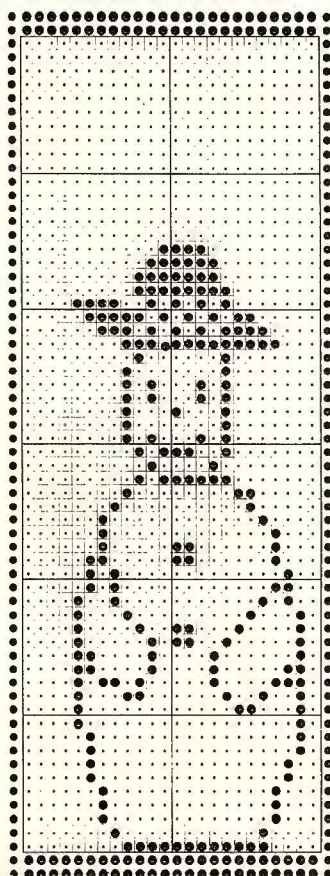
shows 170. Using MC, K 170 rows. RC shows 340. Cast off.

SNOWMAN'S SCARF

Using G, cast on 5 sts by hand. Set RC at 000. Using MT-2, cont in circular cord knitting. Cont in stripes of 8 rows G and 8 rows F, K 88 rows. Cast off.

MAKING UP

Swiss darn snowman's hatband in F, eyes, nose and buttons in H, mouth in G, windows and window in door in I, door in H, roof in H (every B st knitted), smoke in A (follow the knitted H sts as an outline) and snow on trees in A. You can do as little or as much Swiss darning as you like. Neaten ends of scarf and using a latch tool, pull through cushion around neck of snowman and secure in front. Join side seams in cushion. Insert cushion pad and join rem seam.





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Shelagh Hollingworth

TUCK STITCH PATTERNS USING PUNCHCARD AND SIDE LEVERS

Now you can begin to form patterns using a different method. Cast on and knit a generous 5 cm, 2 in of stocking stitch, ending with the carriage at the right. Insert punchcard No. 12 this time, in the same way as you placed card No. 1 for the previous samples. You will need to do your checking out before you start and all the steps are listed in the manual (page 23). The card stop lever needs to be at ▼, the pattern dial remains at PLAIN, both side levers at II (notice the difference from the previous tuck patterns) and both weaving levers DOWN.

Pull the needle selector lever to bring the needles selected (in this case, every fourth needle) to D position. If the outer edge needles have not been selected, then bring these to D position also. The needles that have been selected are going to tuck the pattern by holding unworked loops in place for the next three rows.

Knit one row to the left. The selected needles will be brought out to holding position (E) with the yarn looped over them and the remaining needles will have knitted. Notice that the needles are selected into D position and do not come into E position until the first row is worked. Without pulling the selector lever, knit two more rows. The selected needles have remained in E position, gathering the unworked loops while the B position needles knitted on every row. Carriage is at the left. Set the RIGHT side lever to 0 and knit one row to the right. By moving the RIGHT side lever to 0, you have cancelled the holding position message for the carriage moving to the right and the machine will knit all the stitches in the row, automatically putting the selected needles back to working position (B).

Take a quick look at the knitting. It still looks like the purl side of stocking stitch, but the unworked

loops have gathered at every fourth stitch. You could continue like this to make a gathered ribby look, but if you select the needles at the centre of every group of three knitted stitches you will alternate the gathering loops and produce a lovely honeycomb pattern. All you have to do is select automatically with the lever and the punchcard will do the rest.

In step two, select the needles by pulling the lever to bring the needles exactly between those previously selected out to D position. Bring the outer edge needles out to D position too if they were not selected. Put the right side lever to II and knit three rows. The carriage is at the left and on every row, the selected needles will be at E position. Put the RIGHT side lever to 0 and knit one row to the right.

If you are reading this away from the machine it probably sounds very slow and, when you work the pattern for the very first time, you should perform every step quite slowly and methodically, but you will discover almost immediately that the routine is very simple. After the first few rows it is - Select; side needles to D position; right side lever to II; knit three rows; right side lever to 0; knit one row.

The knit side of this pattern is equally attractive and, as you can see from the picture in the manual (page 24) gives a splendid opportunity for using colour combinations, offering an invaluable change from plain stripes without any hard work on your part. If you work a garment sideways, you can make the stripey look vertical instead of horizontal.

Once you understand that the side lever set at 0 instructs the carriage to cancel out the tucking movement, so that all the stitches may be knitted, you will be able to see how the second method of tuck stitch patterning is made.

Begin as usual by casting on and giving yourself a base of a few rows of stocking stitch to work upon. The checking list is the same as formerly except that although you start with the side levers at II, this changes as you work.

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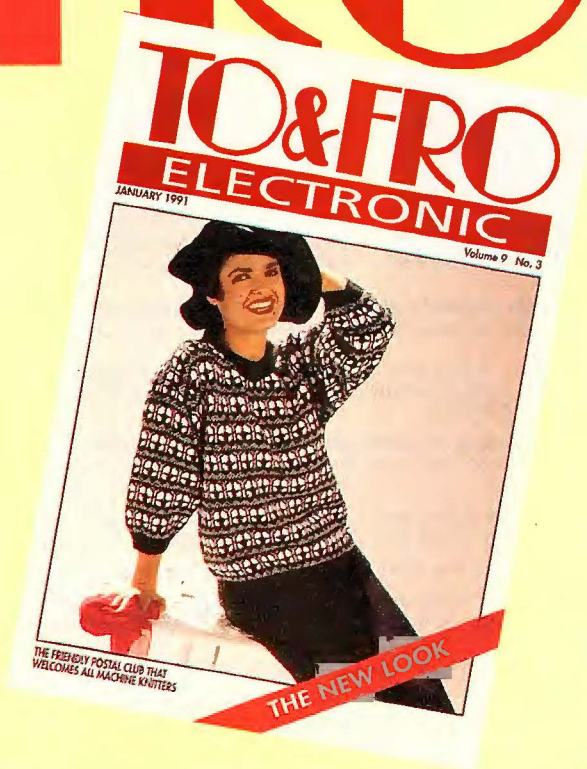
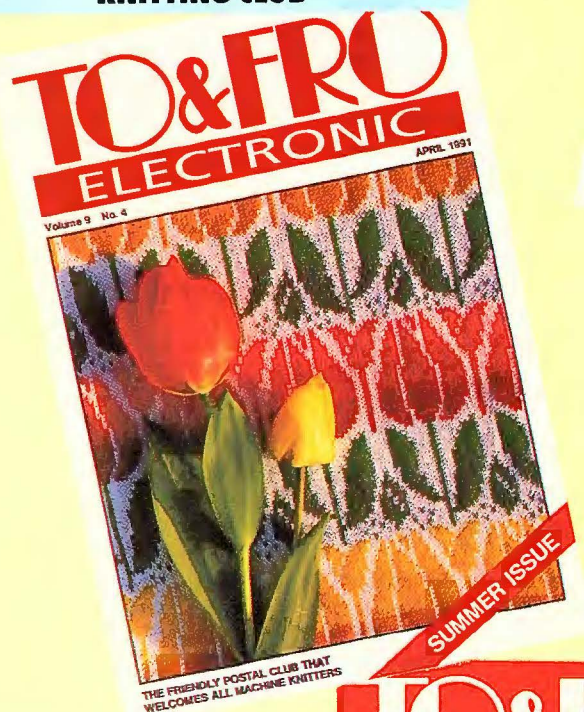


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TALKING TOYOTA

The first step is to pull the selector lever and select the first row of needles for tucking. When you first used the needle selector you possibly pulled it gently with some misgivings, but by now you will have more confidence and will use a brisk action so that the needles select automatically across the row. Check that the side levers are at II then knit two rows. Carriage is at the right and the selected needles are at E position having tucked two loops each over the last two rows. The second step is to put the LEFT side lever to 0 and, from the previous sample, you will know that this is to knit all the stitches. Knit the carriage to the left and it will knit in the gathered loops.

The carriage is at the left, so put the left side lever to II so that you can gather, or tuck on the following two rows. The third step is to select the needles again (noticing how the card moves on each time you pull the selector lever) and knit two rows. The carriage is back at the left and since you want to knit plain across to the right you must put the RIGHT side lever to 0 before knitting the next row. Continue in this manner with two rows select and knitted at II each side, followed by one row with side lever at 0 according to which direction you next need to push the carriage.

If you read this without trying it on the machine you might imagine that the resulting pattern would run straight up and down, but the design comes about by the use of the punchcard and this alters every time you pull the needle selector lever. Each time a different set of needles is put to holding position another set of needles tucks the yarn and this in turn forms the pattern, which is similar to smocking.

By changing the punchcards you can obtain a huge variety of patterned fabrics with very little effort. In this way you can add to your library of stitch patterns by using the more unusual yarns and seeing the effect that tuck patterns have on them. Experiment with colours using these patterns too. Begin by altering the colours every two or three rows to see what happens, then, when you have worked quite a few rows of pattern, you may be able to alter the colours in keeping with the directional change of the pattern. A good example of altering the colours with the direction of the pattern can be seen when using card No.2. Using the second of the tuck patterns with side levers gives a pattern shape appearing to be zig-zag and this will lend itself to a change of colour at the change of direction.

One of the most important

lessons you can learn by testing out as many methods and cards as possible, is that by selecting needles and looking carefully at the punchcard you will discover what the shape of the holes on the card represents on the needlebed. When using 12 stitch repeats, notice that where there is a hole on the punchcard the needle does not select. Therefore, if a row on the card turns out to be a row of holes for all twelve stitches of the repeat, none of the needles will select when you pull the lever and you will knit a plain row of stocking stitch. There is a reference to this under one of the stitch sample photographs on page 24 of your manual, card No.3. The caption reads "After turning selector lever when no needle is selected, knit two rows of plain knitting. If you thread in card No.3 and revolve it until you reach the 6th row, then bring some needles to B position, pull the selector lever and no needles will be selected. Look at the 6th row on the punchcard and you will see it is a row of holes."

This observation, that the holes do not select needles, should be noted because this may be different from other 24 stitch repeat pattern punchcards. When you progress to punching cards for yourself, if you punch out the holes for the motif and then use the contrast in the wrong feeder, you will be using the contrast for the background instead of for the motif. This will become clear again when you are using the punchcards for Fair Isle patterns but it is as well to notice that the needle selection is the same whether it is for tuck patterns or for colour work.

REMEMBER:

1. Practise some pattern samples before starting a garment in tuck pattern.
2. Check out the placement of the pattern dial, the card stop lever, the side levers and weaving levers before starting to work.
3. Make sure that the end stitches are in the suggested positions before working every row or you may drop stitches, or the carriage could jam.
4. Do not attempt to make a garment in tuck pattern without working a tension sample, since these fabrics always take more than an average number of rows and the tucking action may also draw in the width of the work.
5. With this machine, the holes on a punchcard represent the needles that are NOT selected. Therefore, where there are holes on the card, these will be the stitches in B position and will be knitted to form the background to the raised tuck pattern.

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CREATIVE INTARSIA

Christmas Ideas

Ken Freeman

It's the thought that counts, especially at Christmas. Here are some intarsia "thoughts" that should help to make your presents special.

I thought that for this festive season I would give you some quick and easy intarsia ideas for Christmas and you will see that I have created a "Snow Scene" sweater plus a couple of Christmas card designs although, these too, could be used for a garment if you wish.

The sweater and the Christmas cards all have something in common. They all use knit-in beads and I would like to thank Val Carter from B.S.K. at Bedford for letting me raid her stock to work out my ideas. The great thing about knit-in beads is that if you require only a few beads for an idea, you can buy a pack of multi-colour beads containing a few of every colour that you might need.

The sweater features trees, a log cabin and a shooting star on the front with a "Christmas tree" highlighted by using red beads. The back of the sweater uses a simplified version of the same graph. The log cabin, Christmas tree and star are omitted leaving just the stand of fir trees and the snowy horizon. To tie in the whole effect, the lower part of the sleeves of the sweater are knitted in white, giving an all-round landscape effect. The sweater itself is just a plain 4-ply pattern on which I worked the intarsia design.

The design works over 100 needles so is suitable for both standard and chunky machines. For an adult standard gauge sweater you would simply continue with the "snow line" for as many needles as you require. For a child's sweater knitted on a chunky machine, you may have to



omit the trees to avoid having too many needles, but the design is great for an adult's sweater on a chunky machine.

The first of the Christmas cards features Santa Claus carrying a tree with a group of trees in the background. This is quite a simple design and should take you about an hour to knit. It would also look great at the bottom of a sweater with Santa Claus just walking around towards the side seam.

The second design, the Advent wreath, is especially for beginners and uses just two colours, red and green. This should take about half an hour to knit and would also look good as a single motif.

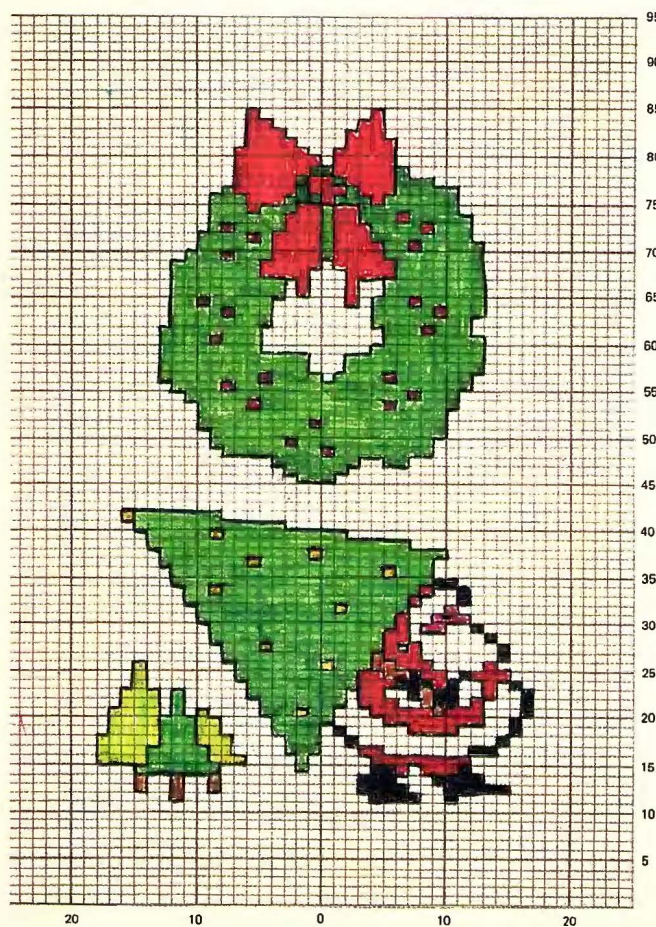
The Advent wreath design uses red knit-in beads to portray holly berries and the Santa Claus design uses yellow ones as lights for the tree and a single pearl for the bobble on Santa's hat. The beauty of using beads is that you can create a three-dimensional effect without too much effort to give your intarsia knitting a really special look.

You will see that on the graphs I have indicated the positioning of the knit-in beads with a single coloured square. Make sure that you have knitted the row that the bead is to be worked on first and then add the bead, otherwise the beads in your design will be positioned one row below the row required.

Knit the card designs with sufficient stitches and rows allowed around the design to make a margin for mounting. To finish off the Christmas cards, I pressed each design lightly with a steam iron to stop it from curling, then simply set it into a window mount piece of card. I then used Edding Transfer 5mm, Nos. 3522 and 3523 to apply the words.

So here are three fairly simple but festive designs which I hope you will enjoy knitting.

Happy Christmas



HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear MKM,
I wonder if you or any other reader can help. I have a Knitmaster Hand Knitter eighteen hole punchcard machine and I am having problems getting punchcards to suit this machine. If anyone can help me I am willing to buy the cards or send away for them. I require both blank and pre-patterned cards.

Yours sincerely,
Margaret Walker
Kelty, Fife

We did hear recently that someone somewhere was still producing these cards, perhaps if anyone knows where Margaret can get them, you will let us know and we will pass the information on.



Dear MKM,
A friend and I ran a small informal knitting club in our village for about a year. We made some new friends and the acquaintance of several elderly (about twenty-five years old) knitting machines of the Knitmaster 150 type. These are not the chunky machines of the 1980's, but very sturdy standard gauge machines with a little dish at the back of the carriage. The carriage takes the little dish, holding a neatly wound ball of yarn and the tension arm across behind the needle bed each row. One of the owners of such a machine has the following question, "Has anyone tried to use this type of machine with a clamp-on tension arm and a cone of yarn?" If this works it would save a lot of time and avoid problems which beginners often experience if they wind wool too tightly using a wool-winder. So, has anyone clamped a tension arm to their table and used it successfully (or otherwise) with this machine?

Yours sincerely,
Mrs Susan Sanderson
St. Bees, Cumbria

It is unusual to find several of these machines in one area and we might suggest that they were part of an old club in the area from the 1950s/60s. This is definitely a case of "over to the readers" for your query as we do not have a Knitmaster 150 of this type to try the technique, so does anyone have an answer for Susan?



Dear MKM,
Could you please help me? I have bought an old Passap 12 knitting machine. It has no Instruction Book so I am at a loss as to how to operate it. Hoping you can help me.
Yours sincerely,
Mrs A. Burrows
Halstead, Essex

We are sure that one of our readers will be able to supply a copy of the instruction book. If anyone can do so, if they can forward it on to us, we will post it to Mrs Burrows.



Dear MKM,
Please can you help me. I have inherited a Knitmaster Automatic home knitting machine, Model 4500 with no instruction book or patterns.

Can you please tell me where I could get some, or have any of your kind readers the instructions that I could get photocopied.

Yours sincerely,
Mrs R. Clark
Williton, Somerset

Yes, here we can help, Rosemary Sheath runs a business called Knitcraft and the address is 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7JN. Rosemary specialises in old Knitmaster machines and has copies of instruction books and patterns and even carries a few spares such as needles and the springy plates etc. Other than that does anyone have a copy of the instruction book for Mrs Clark?

Dear MKM,
I wonder if you could help me. I am looking for large plastic bags to store my sweaters in and although I have searched, I cannot find any of the required size.

I wonder if anyone knows who might produce this size of clear plastic bag and would be most grateful if you could point me in the right direction.

Yours sincerely,
Mrs Patricia Edwardes
Sandy, Bedfordshire

We do not know of anyone who makes this particular size, we believe you mean the sort of folded sweater size such as those you get when you purchase garments. However, apart from the Yellow Pages, I am sure that our readers will come up with ideas.



Dear MKM,
I enjoy reading *Machine Knitting Monthly* and learning from tips and advice given each month. Well, here is my S.O.S. call. I have just bought a Knitmaster HK160 knitting machine and know nothing about it, so I would be grateful if any reader can give me any information, e.g. can I get an intarsia carriage, punchcards or ribber for this particular model?

I am an arthritis sufferer so I get a lot of pleasure from my machine knitting hobby. I would also be interested to learn any information or hints and tips for this model. I would love to hear from someone so that I can get the best use of my HK160.

Yours sincerely,
Pat Barnett
Bettws, Gwent

The HK160, we believe is the "fold-up" model, designed as a portable machine that stores inside a case. It was marketed during the early/mid eighties and we don't believe there was a ribber, although we are not so sure about the Intarsia Carriage and punchcards. What repeat is the punchcard? If twelve or twenty-four then you should still be able to get cards from Silver Knitting Machines or BSK; other than that, it is over to our readers for more information please.



Dear MKM,
I do enjoy reading your letters page and can't help wondering what readers do with their cardboard cones after they have used the yarn. There must be hundreds, if not thousands of discarded cones waiting for someone's bright idea so that they may be put to some good use. As I enjoy making novelties (I have made a cone and ball game), could you please ask your readers for any ideas they might have for the use of these empty cones. Recently I took some to the local

Infants School (I'm sure that they will make good Christmas trees), but I would like to use some myself if I had some idea of what to make.

Thank you in anticipation.
Yours sincerely,
Mrs Barbara Hill
Dewsbury, Yorkshire

We have heard of some charities making use of empty cones and some schools, however there must be, as you say, many uses for these cones so come on readers, what do you do with yours?



Dear MKM,
I wonder if you can help me. Recently a friend of mine who knows I do machine knitting asked me if I could help her with a machine her husband had bought from a car boot sale. "It's still in the box", she said "but there are no instructions with it". Now, I ask you and the MKM readers for help.

Has anyone got any instructions for a Turmix machine, (I hadn't even heard of it). If anyone can help, it's a TURMIX K machine SV577 and that's all I've got to go on.

Thanking you in anticipation,
Yours sincerely,
Miss Linda Franklin
Coleby, Lincoln

The Turmix machine is a Swiss machine from the late 1950's to early 1960's. I know that Keni has the bright blue double bed version, but has nothing on the Turmix K. Is it a double or single bed machine and can any reader help Linda? Please let us know.



Dear MKM,
I have had my Toyota 901 for two years but believe it or not I am still as much a beginner as when I first started. Nothing seems to go right. I've taken my measurements, set them out on my charting accessory, done my tension swatch and so on, but the garments still come out wrong.

I wonder if there is anybody in my area who would be prepared to come and work with me on this matter. I would pay for any tuition given if it would help me find out where I am going wrong.

I buy your magazine every month and really enjoy it.
Yours sincerely,
Kathryn Cox
North Anston, Sheffield

Thank you for your kind words about MKM and we are sorry that you are still having problems. We are sure that there is someone in the Sheffield area who can help you with your charting accessory; if there is anyone who would be prepared to visit Kathryn, please get in touch with us and we will forward on your information.

Last Word...

Fax or 'phone 0386 833489
your direct line to our News Editor

Ken Freeman

Worth Knitting have moved, to: Silvercrest House, Wesley Road, Armley, Leeds, tel: 0532 798858. They now have 10,000 square feet of premises and offer free tea and coffee for all; they have a car park and toilets and welcome knitting clubs.

Knitcraft at 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7JN, tel: 0895 447854, have a thriving business because they also specialise in parts and manuals for old Knitmaster/Empisal machines going back twenty or more years.

Yeoman Yarns have introduced lots of new shades into their range. All yarns are available throughout the U.K., or for a mail order catalogue send £2.50 to Yeoman Yarns Ltd., 31 High Street, Kibworth, Leicestershire, tel: 0533 792351.

Catkin Knitwear market Tension Tables to allow you to knit patterns in any yarn. At £5.95 the Tension Table book will show you how to work from your tension square and calculate how many stitches and rows you require. No charting device is needed. Catkin Knitwear, Meadow Cottage, 14 Greenfield Road, Burwash, East Sussex TN19 7BX.

Those with the Singer 9000 might like to know that the **Singer Schools Weekend Courses** are held in Croydon, Surrey. Here you can receive expert tuition by friendly people and local accommodation can be arranged plus tuition on any other make of knitting machine. Telephone 081-686 8615 for details.

A new address for **Page Two** - 2/3 Church Mews, Wisbech, Cambridgeshire PE13 1HL, tel: 0945 476579. Only the address has changed, the premises are the same.

Machine knitting club secretaries, organisers of machine knitting courses and seminars and so on, may like to know that Pam Turbett is now arranging her bookings for 1992. Pam, as many of you know gives club talks on Cut and Sew, illustrating the talks with many garments. Pam has also prepared a comprehensive programme of 35mm slides so that she can reach larger audiences.

Workshops can be arranged for groups of 12 people over one or two days or even weekends. Smaller groups can arrange for Pam to visit them for a whole week to see them through the entire process of making a coat, jacket or dress. For further information you can contact Pam on 0703 893654.

Four machine knitters have recently gone into partnership and opened a shop called **The Cone Collection**. You will find it at 6c Bell Shopping Centre, High Street, Sittingbourne, Kent. They stock a full range of Bramwell, Coney and Denys Brunton yarns as well as machine accessories and Jarol hand knitting yarns. For those who like crochet there is also a small range of Twilleys crochet cotton.

DIARY DATES - SPRING '92

Listed below are the dates that we have so far for your diary regarding exhibitions, if you know of any others please let us know in good time so that we may publish the dates.

16/19th January. The Knitting, Needlecraft & Design Exhibition, Sandown Park, Esher.

24/25th January. Cotswolds Knitting-Fashion & Needlecrafts Exhibition, Town Hall, Cheltenham.

15/16th February. Hobby Horse Day, County Hall, Croesyceiliog, Cwmbran.

28th Feb/1st March. The North West Knitting & Needlecraft Exhibition, G-Mex, Manchester.

5/8th March. Sewing for Pleasure, NEC, Birmingham.

12th Mar/5th April. Ideal Home Exhibition, Earls Court, London.

13/15th March. Creative Stitches, Scottish Exhibition Centre, Glasgow.

20/22nd March. The Southern Knitting Exhibition, Bristol Exhibition Centre, Bristol.

9/12th April. The Northern Knitting Exhibition, Leeds University, Leeds.

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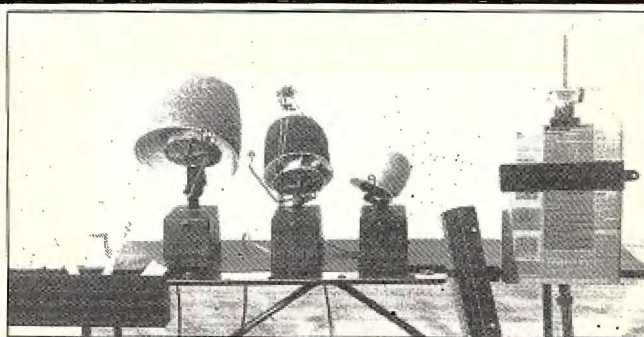
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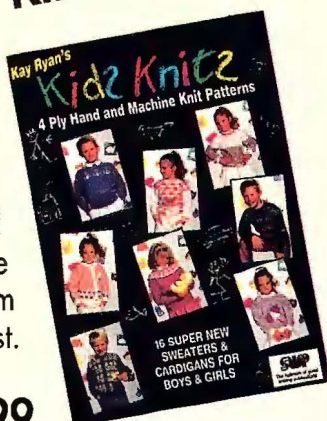
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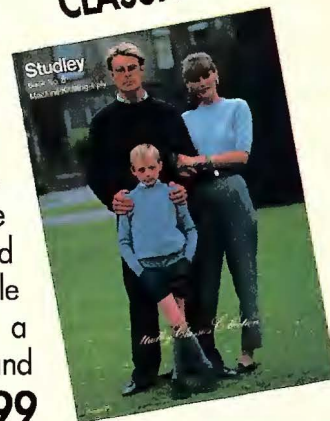
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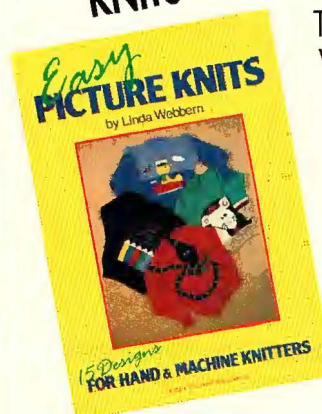
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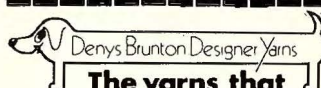
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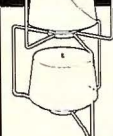
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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

KING COLE
ANTI TICKLE 2PLY

②

HAYFIELD
BRIG ARAN

⑩

ACRYLIC 4 PLY

⑨

NINA MIKLIN
ANGORA

①

TWILLEYS
SECCO

⑧

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D42

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⑤

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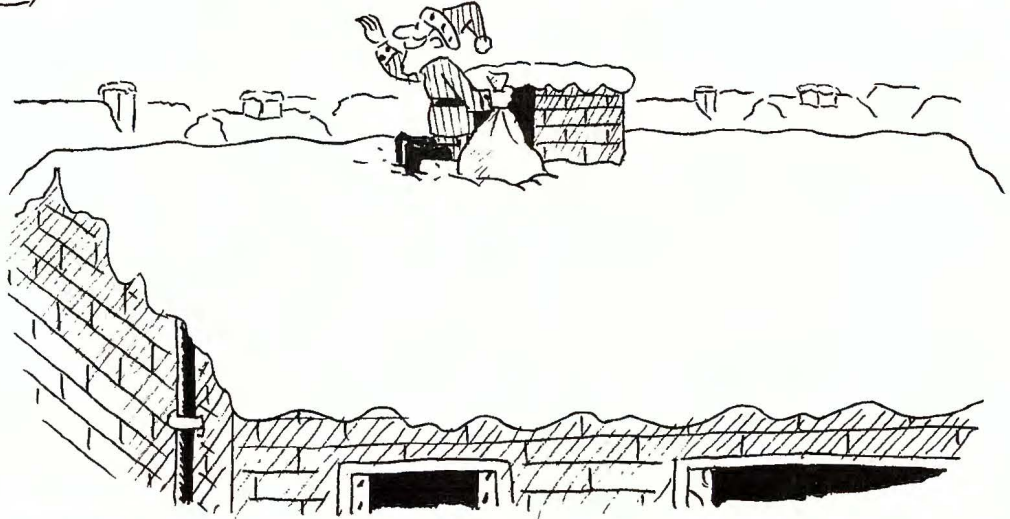
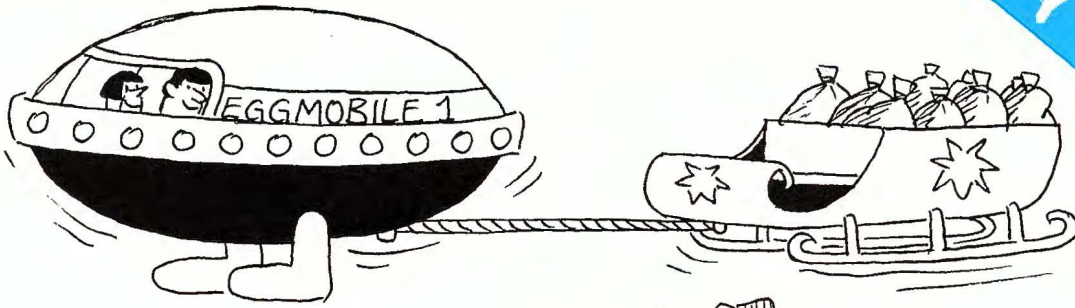
④

ROBIN
NEW WORLD
4 PLY

⑥

EMU
SUPERWASH 4 PLY

⑦



Well, as we learned last month, a **telegram** had arrived at the twins' home in Little Poaching. It had been sent, we were told by a very special person.

Naturally, we all have a number of people who are very special to ourselves. Mums and Dads, brothers and sisters, aunts and uncles, friends, teachers and lots, lots more.

But those who are special to you or me may not be even known to those not in our circle. Most of my friends on the Korner will not know that my brother Jim even **eggsists** – and I won't know which of you may have a favourite aunt who lives in **Eggseter** in beautiful Devon.

So, who is a very special person to most of us, particularly to boys and girls and **eggsspecially** at this time of the year?

Of course, of course, of course, the more you **eggsamine** the question the answer just has to be that great bringer of joy with the snow white beard, the ruby red cloak, the twinkling eye, the very special Santa Claus.

What was that very special request that Santa put to **Reggie** and **Peggie**?

Winters in Snowland always bring severe weather and this one had **eggsceeded** the worst ones of the past. Even though **eggstra** care had been taken to protect all Santa's helpers and his herd of reindeer, a flu virus had struck his herd. Dancer and Prancer were quite poorly and dear Rudolph's well known nose was redder than ever and flashed off and on like the lights on a Christmas tree!

You can hardly imagine what a task it is to visit so many homes in so many places, to deliver so many parcels to so many boys and girls in such a short space of time. It takes a lot of planning and it needs a team that is quick, fit and active to allow Santa to visit all those corners of the world wherever an **eggscited** child awaits the morning of December the twenty fifth.

S.O.S. (Save Our Santa)

"Do you think," asked Santa's **telegram**, "that you, my dear twin friends, could help me guide my sleigh and parcels through the skies this Christmas Eve?"

Eggmobile 1, driven by yourselves would allow my poor sick reindeer a well deserved rest this year."

What a thrill it would be, agreed the twins.

"To think that he has chosen us to be his helpers," gasped **Peggie**. "It's a great honour and **eggstremely** eggsciting."

"We'll send Santa a **telegram** straight away," **Reggie** decided, "but we must keep this adventure a secret and only tell Mum and Dad."

Plans were agreed between Snowland and Little Poaching and **Eggmobile 1** and the twins were to arrive in Snowland early on the day before Christmas Eve. Help with the loading of the sacks on the sleigh could then be given and they would have time to discuss the route with their genial host, the ever-smiling Santa Claus.

Snowland, and particularly Santa City, **eggsceeded** even the twins' most fertile imaginings. There were many more helpers

than they had **eggspected**. Some worked on dolls, cuddly toys and games. Others were busily building computers with all sorts of games, electronic racing sets, building bricks, indoor games, bicycles and all kinds of items for sport and outdoor use. Everything you can think of, from Artist Sets to Zoo Animals had a team of well trained **eggsperts** to ensure top quality gifts for those who awaited the great day with **Great Eggspectations**.

Santa has a magical way of making friends as soon as he meets people for the very first time. The Little Poaching twins were no **eggception** to the rule.

After **Reggie** and **Peggie** had enjoyed a fabulous meal prepared by Mother Christmas, it was full speed ahead for Santa and the twins. First a swift introduction to helpers in the office. Some office people made lists of names, addresses and requests from the boys and girls. Some requests came by telephone, others by letter but most had come from an ingenious machine called a Wishworker, which was able to hear and record wishes from all

over the world! Others in the office answered the telephones, replied to letters, ordered materials and looked after the accounts. Two of the office helpers kept a record of any boys and girls who had been particularly good – or naughty – since last Christmas.

"We do try to be fair to all our children friends," **eggsplained** Santa, "but with such a huge task, we do make the odd mistake now and then," he continued, "and I'm sure you will understand that if we think any child is being too greedy . . .", he left the sentence unfinished.

With Santa seated on his many sacks, fixing the sleigh to **Eggmobile 1** was not the easiest of jobs. Eventually all was secure and **Eggmobile 1** proudly lifted off into the gleaming skies above Snowland.

As you know, when it's midnight in England, it's midday somewhere else on our planet and Santa's delivery timetables made full use of this fact. Before dawn had broken every address on the many lists had been visited.

Santa was delighted with the help the twins had so gladly given. He insisted that they choose one of his treasures to take back to Little Poaching. Perhaps next month we'll learn what our **Egg** Friends chose to take home from Santa City.

Meanwhile, **Merry Christmas**.

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COMPETITION

We would like you to hand knit a square using double knitting yarn and 4 mm knitting needles. The tension should be 22 stitches and 30 rows to 10 cm (4 inches) and the winner will have knitted a square that has the correct tension and even, regular stitches for a smooth, neat appearance.

THIS IS THE PATTERN

Cast on 34 stitches.
Rows 1-9: Knit.
Row 10: Knit 6, purl 22, knit 6.
Rows 11-38: Repeat rows 9 and 10 continuously.
Rows 39-46: Knit.
Cast off.

Once knitted, the centre stocking stitch area of the square should measure ten centimetres in each direction and have a garter stitch border all round.

When you have finished your square, mount it on a piece of card – but just stick down the borders, not the stocking stitch centre. Fill in the entry form, ask your teacher to sign it, then stick it on the back of the piece of card.

Lastly, post your square to: MKM Knit-A-Square Competition, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. The closing date of the competition is January 31st, 1992 and your entry must have reached us by then.

Once we have judged the competition we will send all the squares to the Oxfam Blanket Appeal so, even if you do not win,

you know that your square will be going to a good cause and the more entries that we have, the more squares we can pass on to Oxfam. Good luck!

COMPETITION RULES

1. Each entry must have the Entry Form attached to it and this form must be signed by a teacher from the entrant's school.
2. This competition is open to children of residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazines typesetters, printers, distributors, employees of the sponsor and their relatives.
3. The closing date is January 31st, 1992 and entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the person judged by the Editor to have knitted the best square in relation to the instructions provided for the knitting and finishing of the square.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

ENTRY FORM

Entrant's Name

Address

Postcode

Tel. No.

Entrant's Age

Name and address of school

Signature of Teacher

Yarn used